

# V O G U E

*This number a*  
**FORECAST**  
*of*  
*Spring Fashions*



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*February 1-1918*

CONDÉ NAST, *Publisher*

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*Spring  
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Individuality*

**WOMEN'S  
Tailored Dresses**  
*of High Class  
Wool Fabrics*



70



72



74



76

No. 70—Women's Wool Scrim Dress, an entirely new spring fabric, in navy or beige; straightline model with waist and irregular tunic elaborately silk-embroidered in self-color braid design, trimmed with self-covered ball buttons; sleeves and skirt of black satin, white satin roll collar.

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**29.50**

No. 76—Women's Poirot Twill Dress, in navy or beige; long surplice self collar fastens to one side of rounded, elongated front; skirt with new pleated apron tunic back and front.

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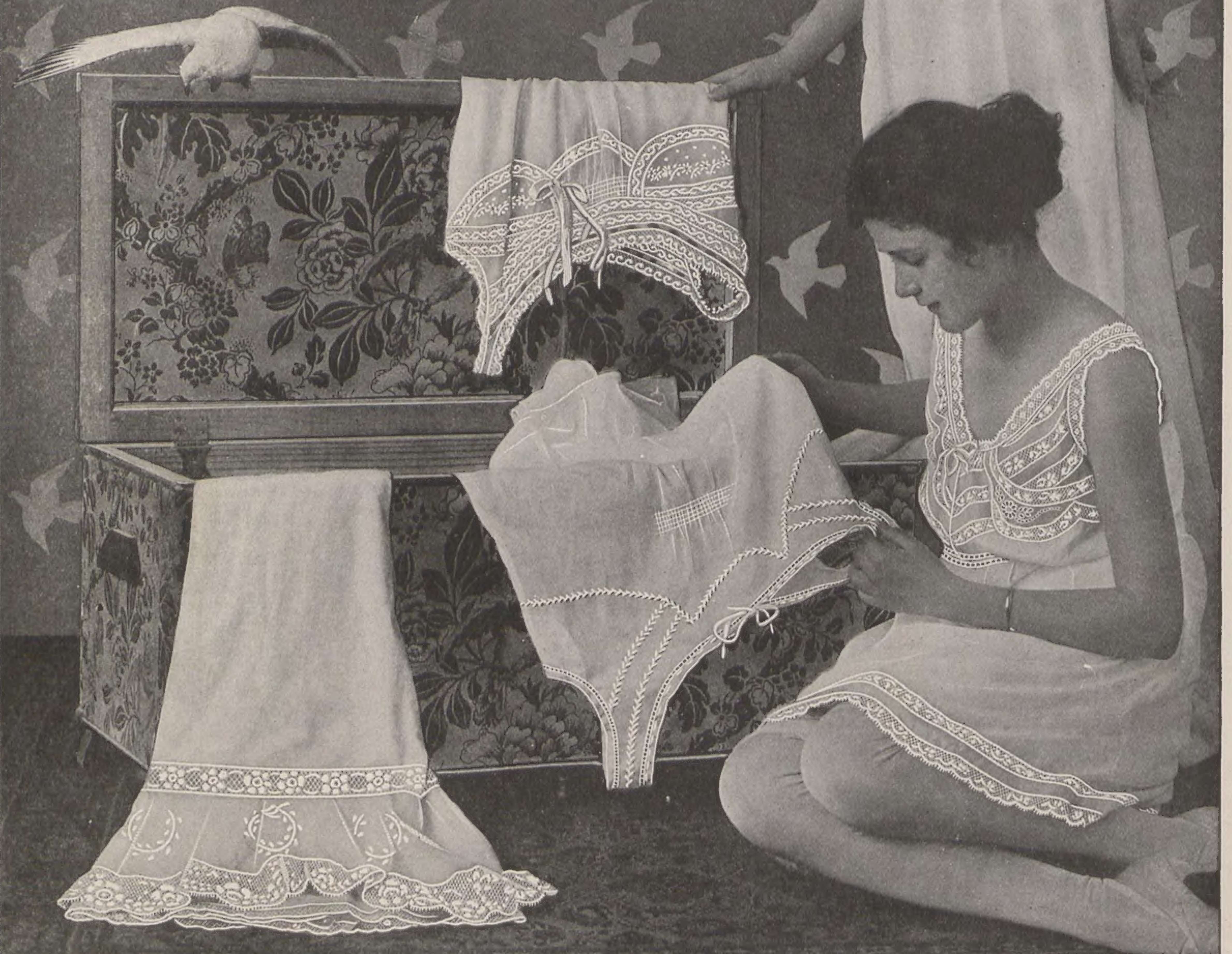
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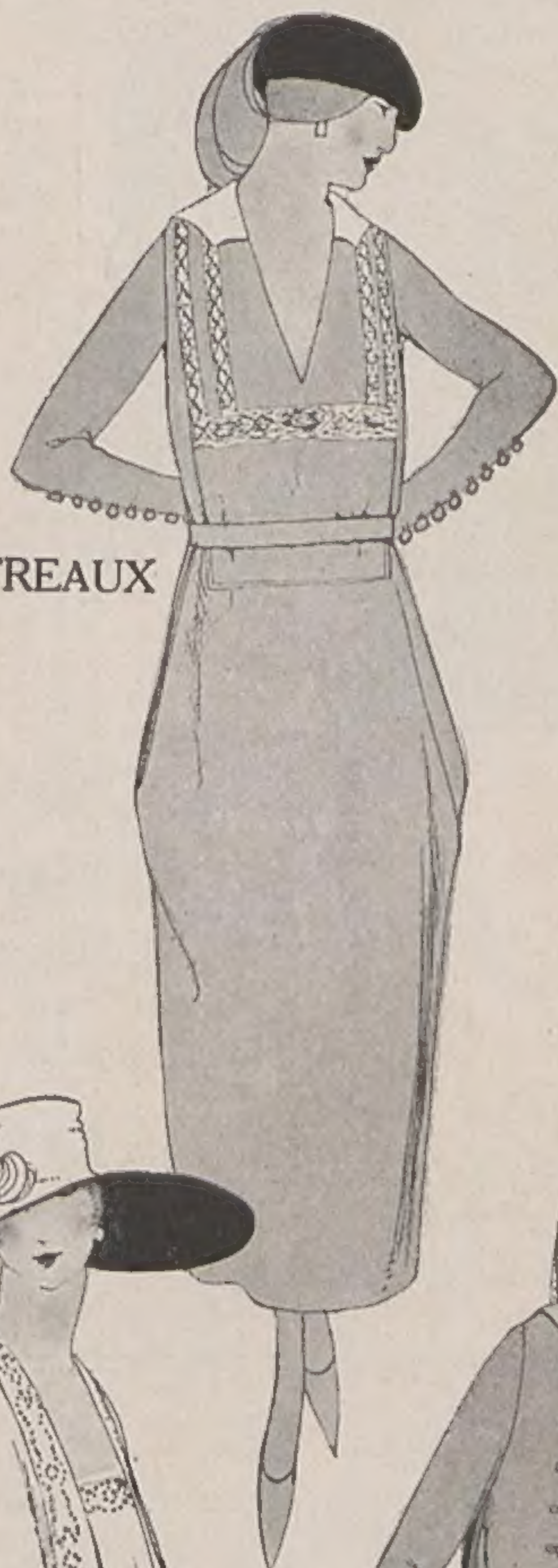
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LENOTRE



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Same model in wool Jersey. 55.00

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CHAMPERY—Simple frock of wool jersey trimmed with dark pearl buttons. Long tunic. In tan, navy, rookie or brown. 49.50

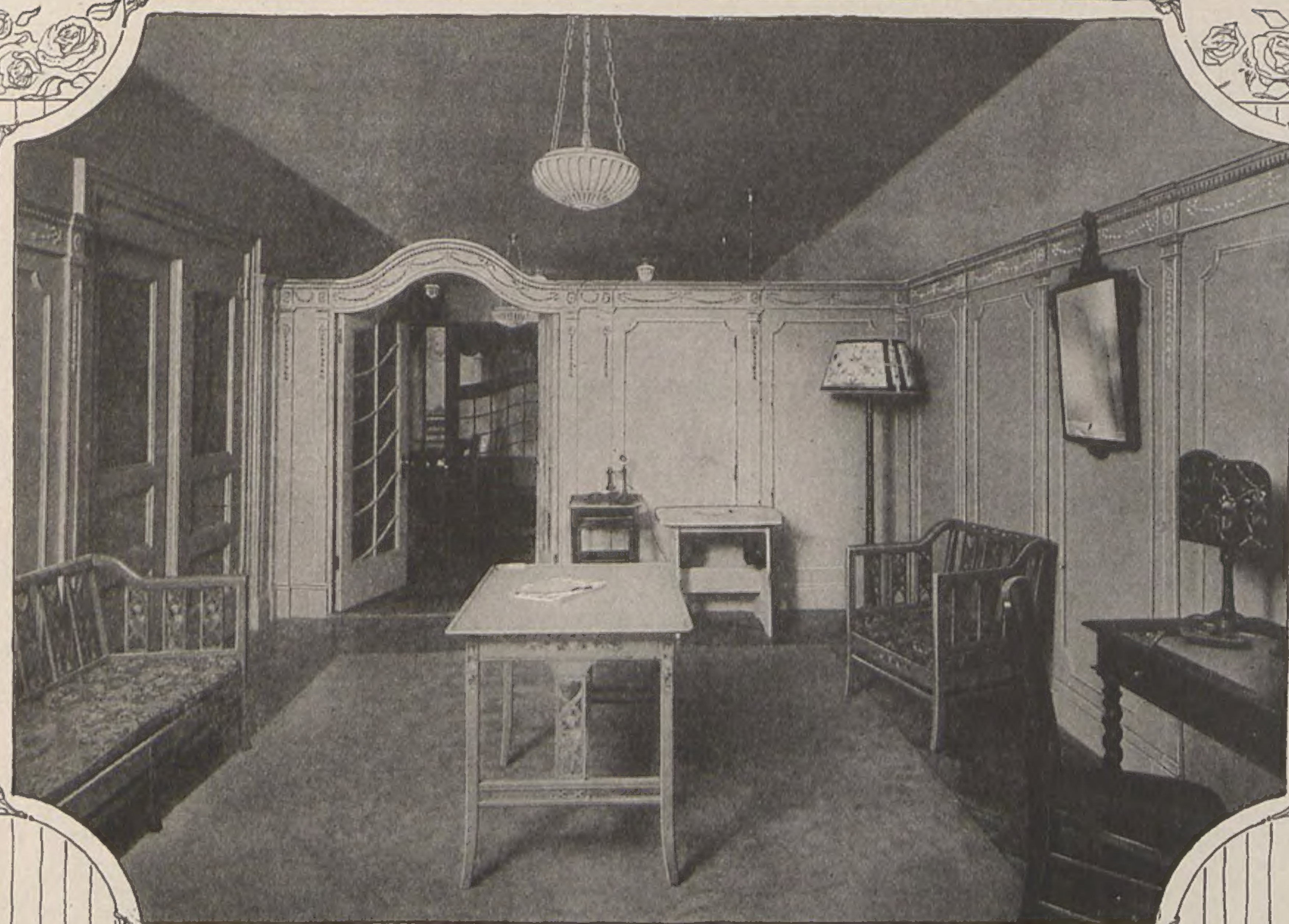
LENOTRE—Loose line, navy serge frock with plaited skirt, tie belt. Revere can be worn high or low. 29.50

JULIER—Coat dress of navy serge with collar of Tussah silk. 35.00

JULIER







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OF OUR  
NEW YORK  
AND  
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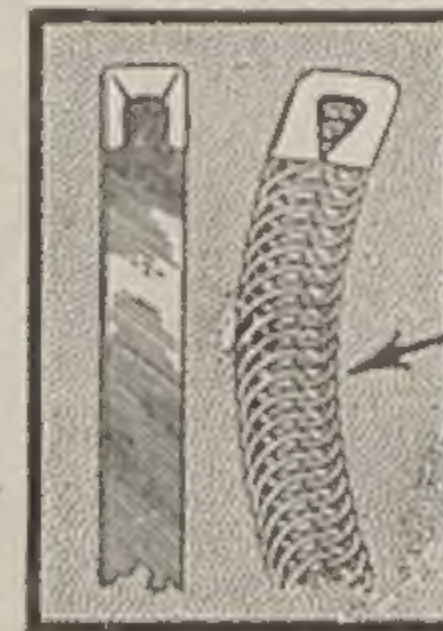
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between yielding,  
youthful  
Spirabone and  
the rigid steel  
stay*

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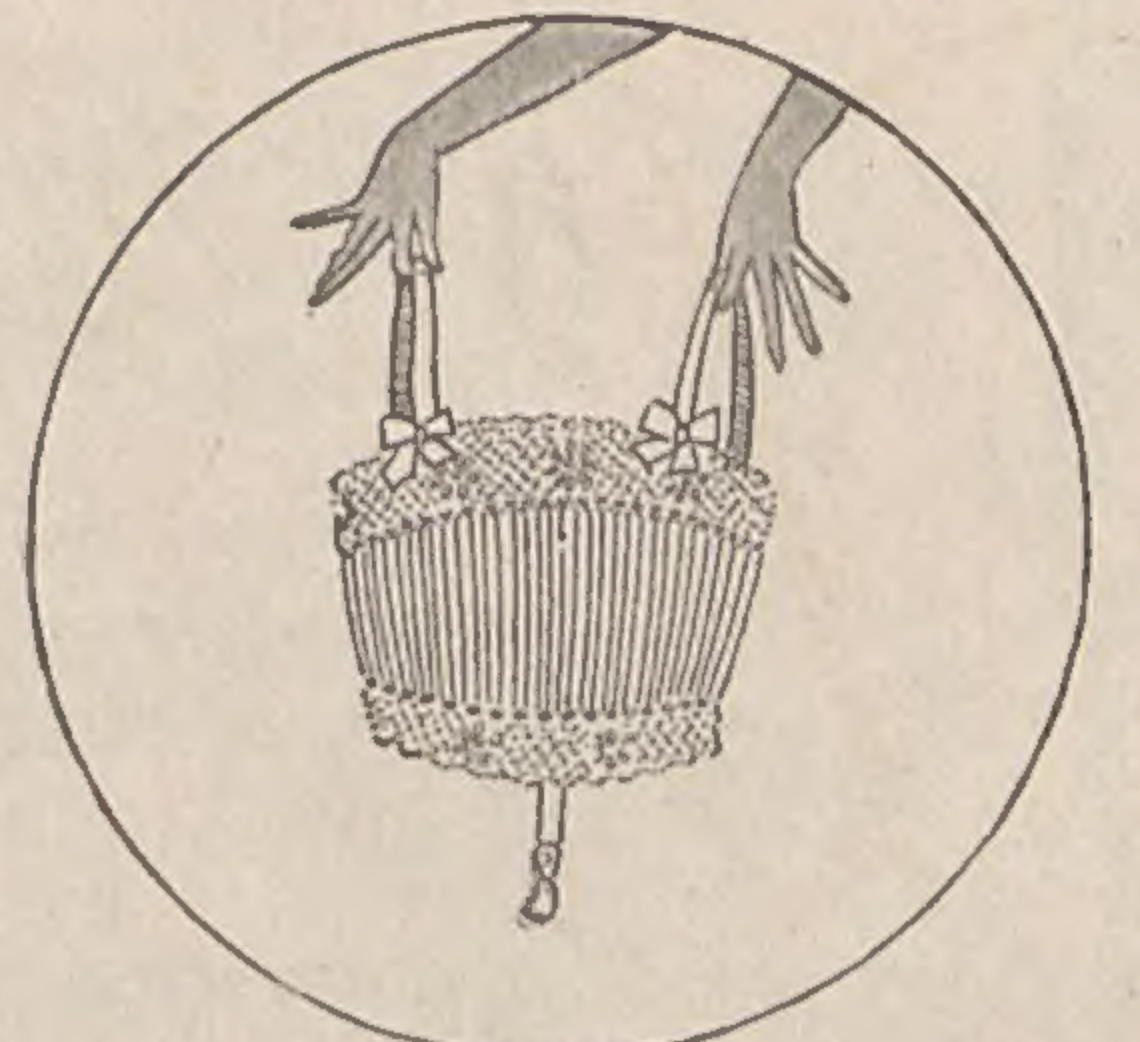
The materials have been selected because they are durable qualities and yet dainty—nearly all of them are in lovely shades of pink.

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JOHN WANAMAKER  
New York



# Footwear Fashions

## Smart Women will wear at Palm Beach



**W**OMEN who have left in the vanguard of Society's Palm Beach Battalion have purchased either high or low all-white shoes of "F. B. & C." White Washable Glazed Kid "No. 81."

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Look for either of these "F. B. & C." tags attached to the shoes you buy as an assurance of correct style and an evidence that you are getting "The Best There Is" in leather.



Fashion Publicity Company  
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NEW YORK "The New Silks First" PARIS



*Pussy Willow Satin Jacket  
over Khaki-Kool Skirt*

*Dress of Plain and Printed  
Khaki-Kool*





*This is the cover of the*  
**Spring Millinery**

*Number of Vogue  
 Dated February 15*

In this Spring Millinery Number—the next number—Vogue shows the hundred loveliest hats designed this season by Paris, grouped with appropriate gowns, new coiffures, and the latest and most bewitching veils.

With these correct hats to guide your judgment before you visit your own milliner, you will waste no money on unfashionable models, brims that are wide where they should be narrow, crowns that are low where they should be high. Instead, you will have the satisfaction of knowing that this all-important part of your costume is absolutely as it should be.

In order to make sure of getting your copy promptly—indeed, to make sure of getting it at all, unless you subscribe regularly—it is necessary to forewarn your newsdealer now that you will want it. Speak to him now, or give him a memorandum that you must have this important Spring Millinery Number.

**VOGUE**

Condé Nast, *Publisher*  
 Edna Woolman Chase, *Editor*  
 Heyworth Campbell, *Art Director*

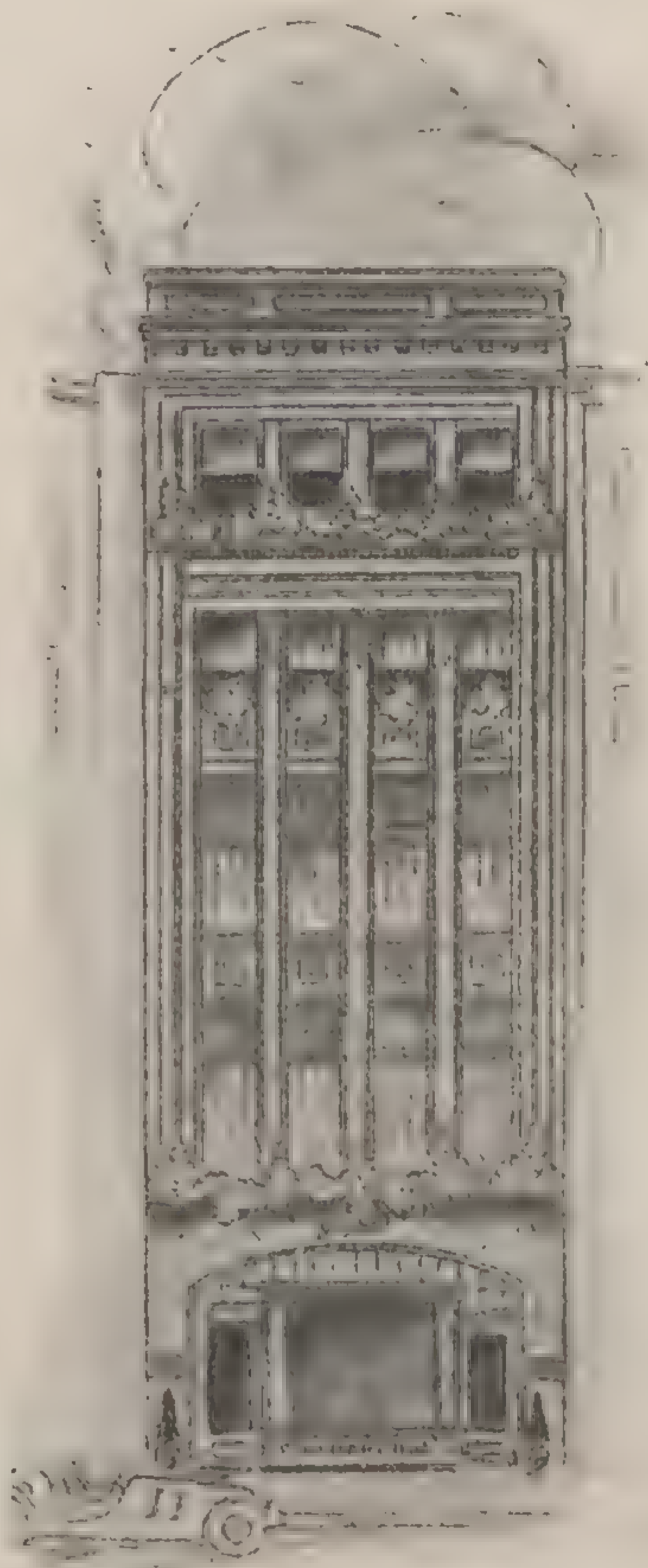
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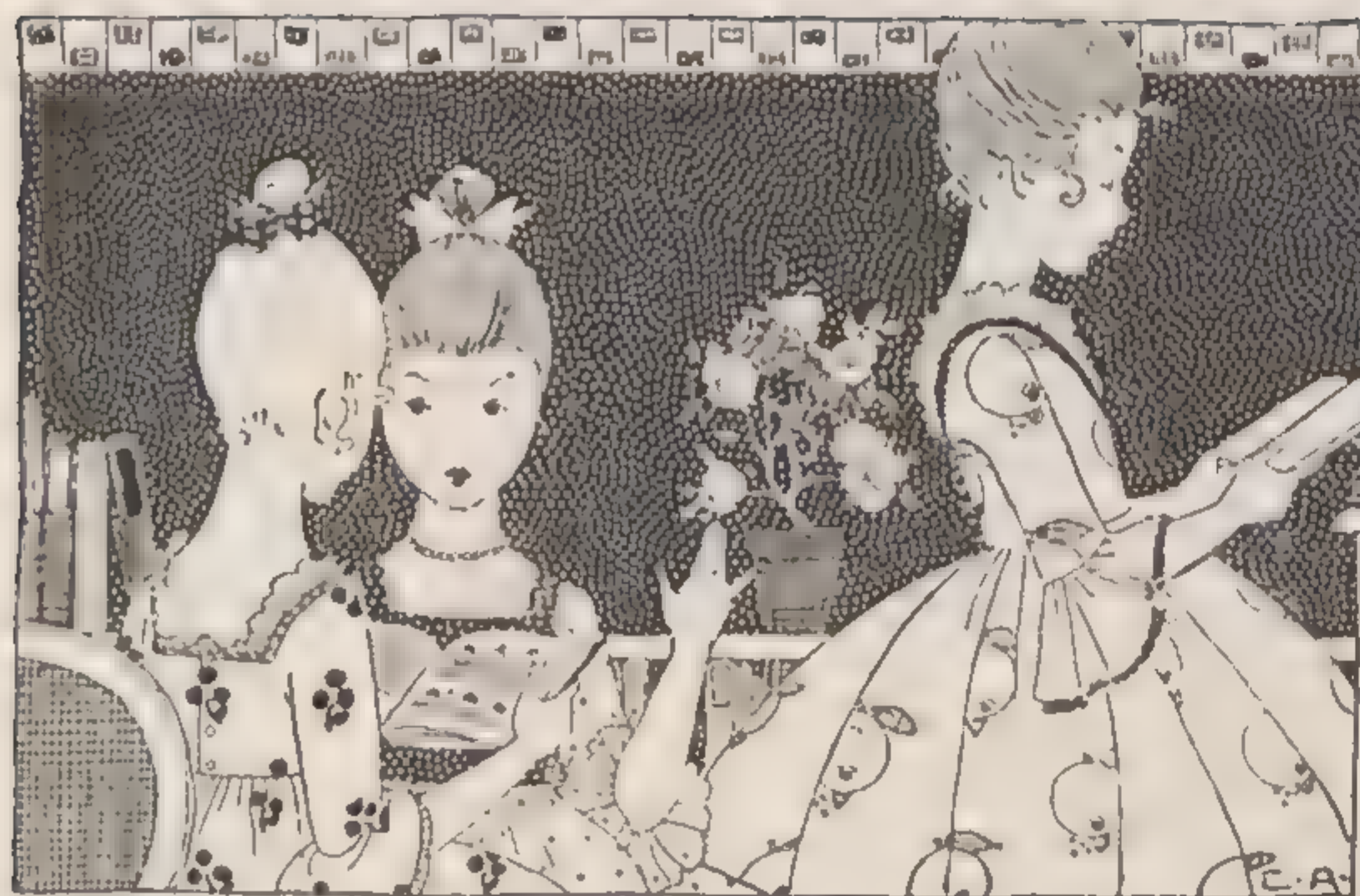
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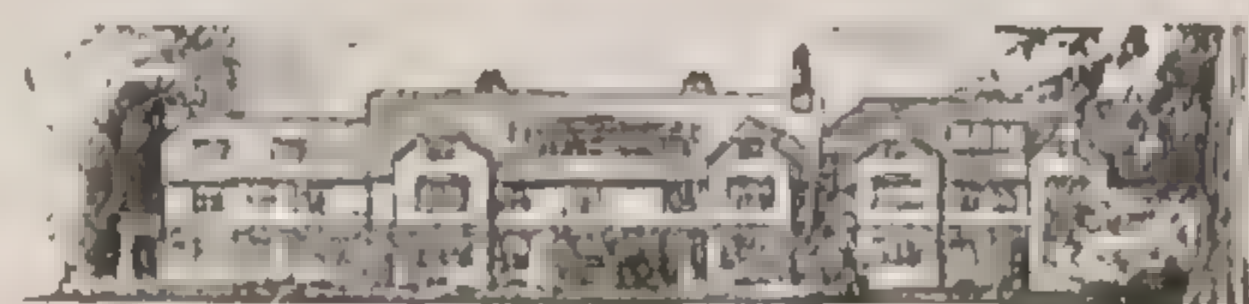
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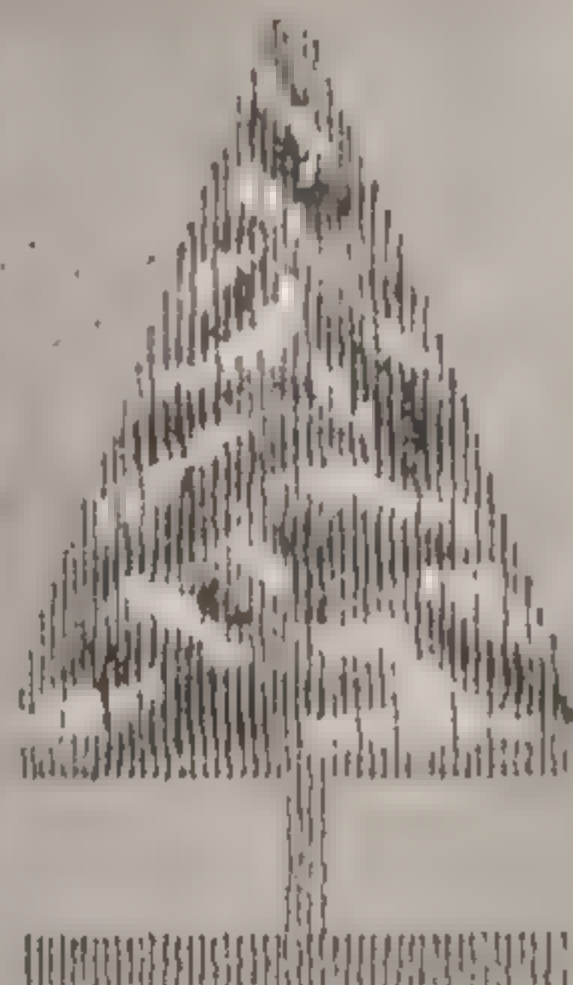
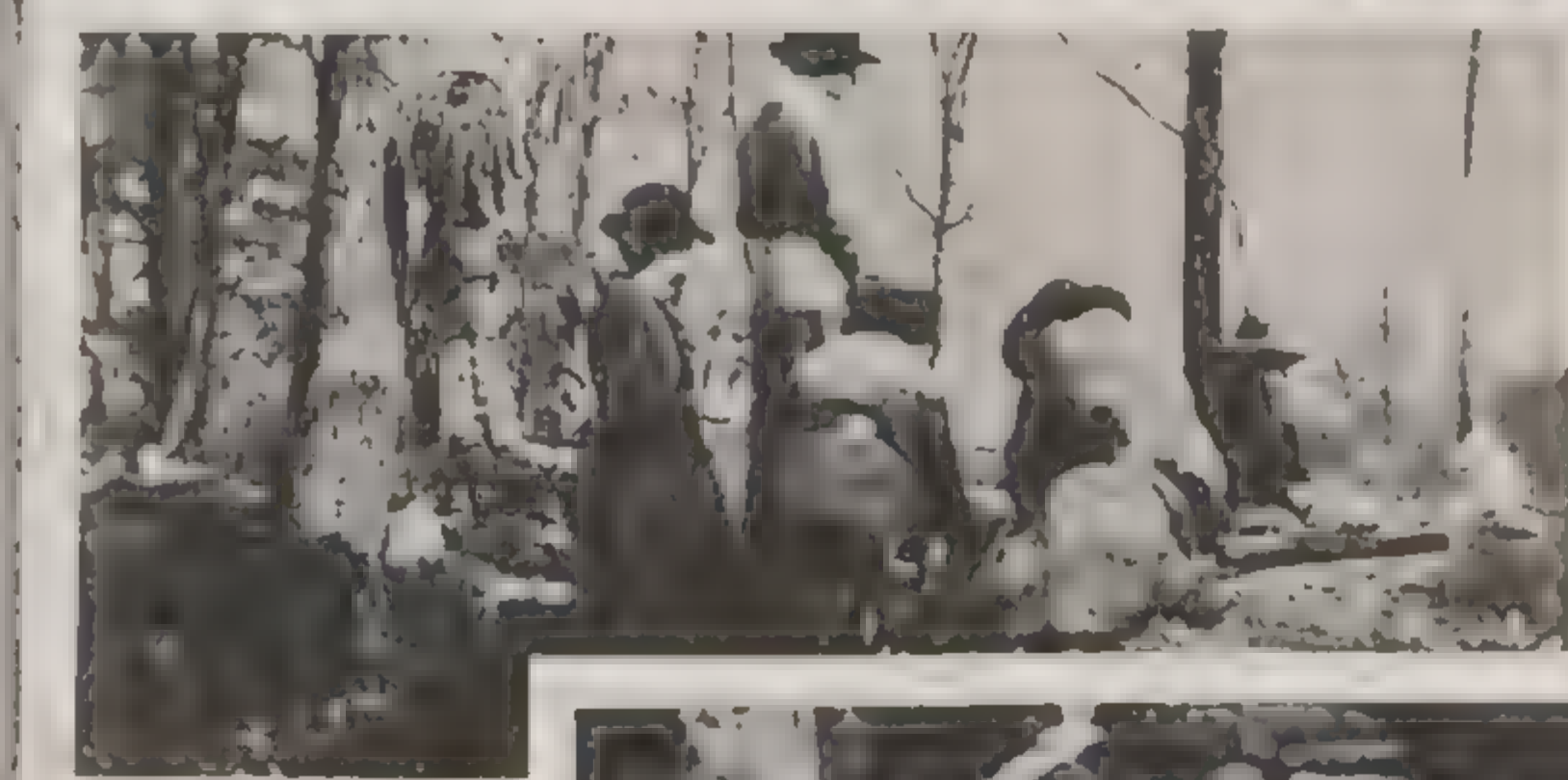
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New York



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# Oaksmere

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NEW YORK



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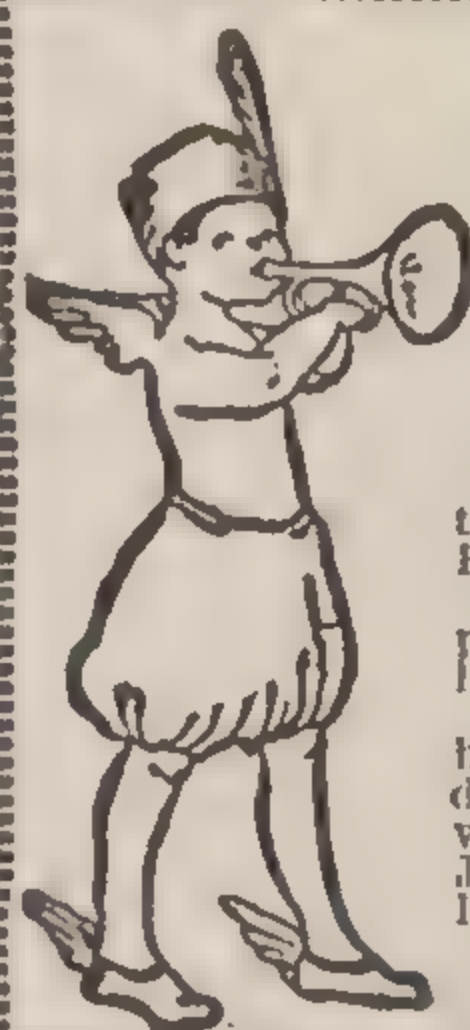
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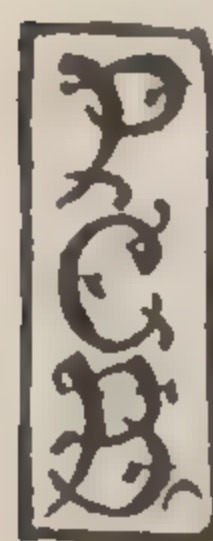


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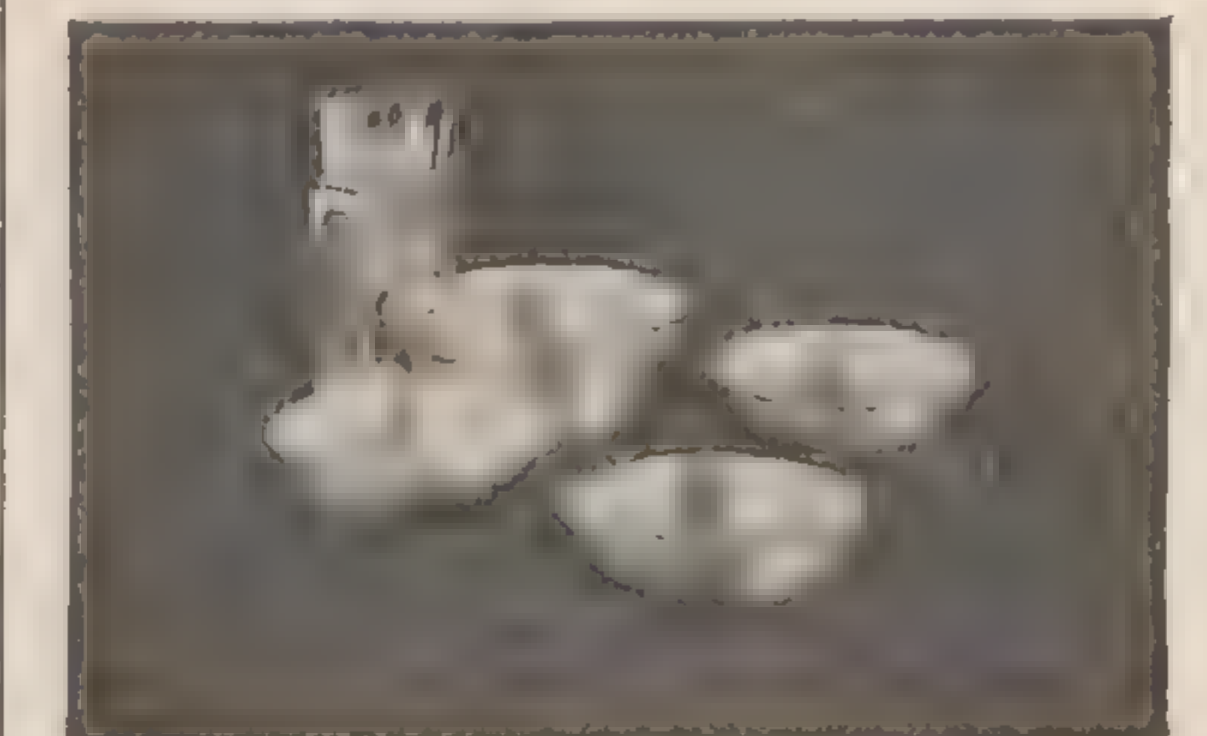
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With Paris style information, you can buy wisely, and in advance of the mode. The secret of economy in dress doesn't lie in cheaper designs, cheaper materials; it lies in the elimination of buying mistakes. The *right* frock is never an extravagance. The *wrong* frock is always an extravagance. Because you inevitably discard it before it has given you full service, and buy—at its original cost—the frock you should have bought in the first place.

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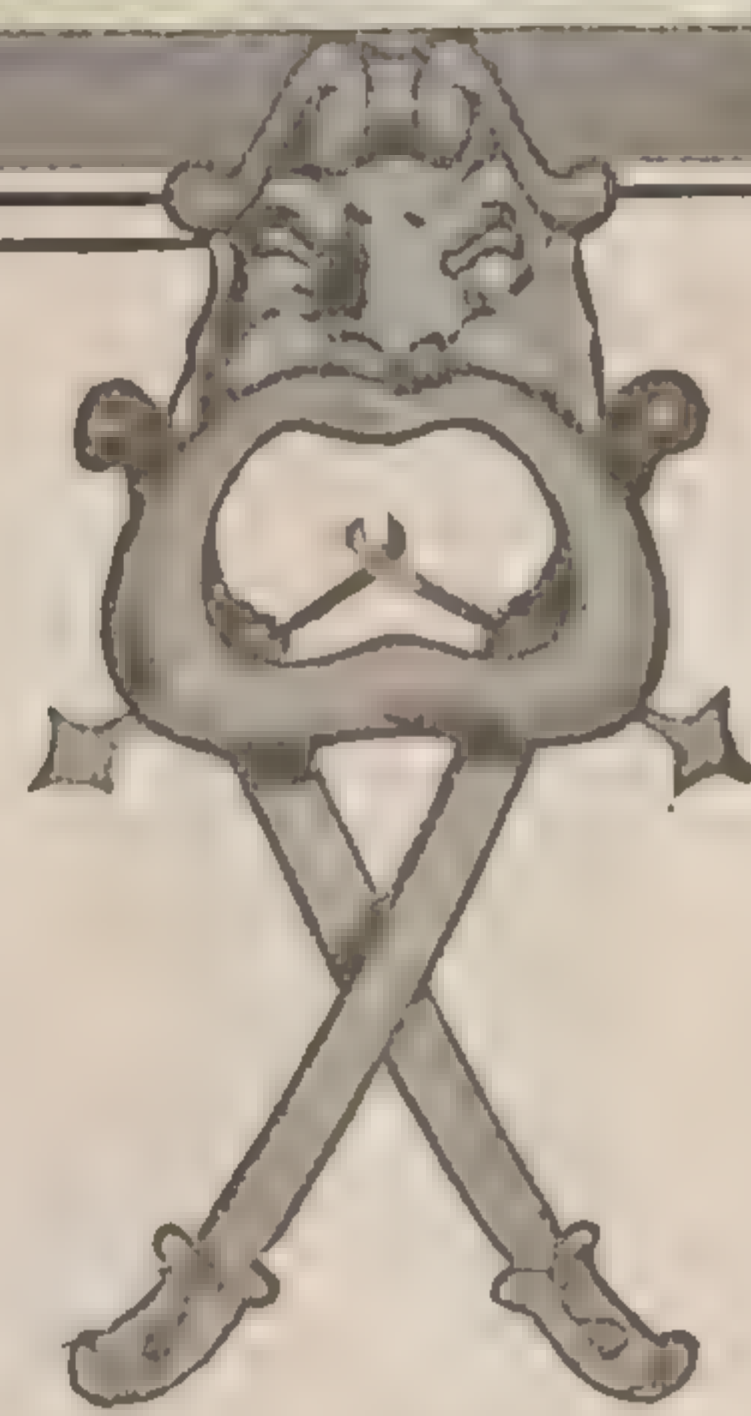


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NEW YORK

WORKS - PROVIDENCE AND NEW YORK





This Is The

## FORECAST of SPRING FASHIONS NUMBER of VOGUE

IT is highly possible, even if you are one of those who read every department of Vogue and take it thoroughly to heart, that you don't make Vogue work for you as it should. You may have all of your costumes made from Vogue designs, but do you insure their success by having them made by the right tailor or dressmaker? Vogue can advise you concerning that tailor or dressmaker, and about the "little modiste around the corner," too, the one who has such deft fingers, and whose prices are in proportion to her tiny shop. For in this war year you desire, of course, to economize, and that is why Vogue has established its new department, "Dressing on a War Income"—to help save time and money and material, too, by choosing the proper designs for your suits and frocks, and by telling you where to have them made by reliable, and, above all, reasonable, tailors. You will find this department on page 60 of this issue. Vogue tells you the mode in advance, because Vogue is in communication with Paris, whence it receives sketches and information as soon as a fashion has been created.

Another thing that you have perhaps overlooked is the fact that Vogue is a highly gifted and well-trained bargain-hunter,—and discov-

ering bargains is a gift, because there are so few things in this world that are truly bargains—and that its Shopping Service is in touch with all the shops and department stores, not only on Fifth Avenue, but all about New York. Intelligent perusal of the advertising pages of Vogue will open amazing new vistas to you. You will realize that procuring bargains does not mean spending hours in crowded shops and finally getting something that is never quite reassuring in value. For there is never any doubt concerning the quality of an article advertised in Vogue.

This year, if you are living on a war-reduced income, you are probably having at least one of your last season's gowns remodeled, and your immediate need is a design that will take this into consideration. The Vogue pattern department was thinking of this when it had the patterns for this issue cut. There are six pages of patterns, all of them well cut, excellent in line, and absolutely correct in mode. If you have your gown remodeled by one of these, only Vogue will know that it is a last season's gown, with the addition of a tunic or a clever overblouse.

Now, if you turn to page 46 of this issue,

you will see the beginning of an article on the conservation of wool, illustrated by sketches of costumes that are absolutely new, and that, each and every one of them, use as little material as possible. This is a new phase in fashions, and one that is rapidly becoming evident in the salons of the designers. To keep her gowns within the yardage limit is nowadays the ambition and desire of every efficient woman, just as it is her desire to observe the regards of the government concerning the conservation of food.

Which brings us directly to the article in this issue, called "The Why of Wheatless Wednesday," on page 51. This gives you the real reason why it will help to win the war to save wheat. It presents to you the conditions among the peasant women of France, those who have been left behind to carry on the work of the fields, and whose food for generations has consisted of fifty per cent. wheaten bread. You can readily see that in these parlous times it would be unwise to make experiments in dietetics and introduce new foods to the peasant. So France, and not only France, but Belgium and England, too, must have wheat, and we are doing our utmost to conserve it for them.

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WHOLE NO. 1088

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## C O N T E N T S

for

## F E B R U A R Y 1, 1918



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David W. Griffith

#### LADY CARTER AND LADY DIANA MANNERS

*This photograph is taken from a war film which is to be produced in cooperation with Lord Beaverbrook and Colonel Thorncliffe of the British army. Queen Alexandra, as well as the beautiful Lady Diana Manners, who is shown at the right above, and Lady Carter, who is shown at the left, posed for this picture. Before her marriage, Lady Carter was Miss Violet Asquith, daughter of the former Prime Minister. Sir Maurice Bonham Carter was Mr. Asquith's secretary. Lady Diana Manners has been a ready volunteer in the aid of war charities and has posed repeatedly in tableaux and other entertainments*





## SOME ACCOMPLISHED FACTS OF THE SPRING MODE

The Paris Collections Promise That More Than Ever One May Dress to Suit One's Individual Type, but the Silhouette Must Be Straight and Slender or a Trifle Fitted in



CHÉRUIT

*That slanted opening and the rows of cording at the waist-line of this tan gabardine suit, show that the Sam Browne belt is having its influence upon Paris. The suit is lined with brown silk and the tabs are of brown silk braid*

A CHANGE has recently come over the spirit of fashions, a change which is as agreeable as it is unexpected. The theatre was the first place in which one noticed the improvement; really interesting costumes and the smartest of accessories have appeared upon the stage, and in the audiences beautiful clothes, subdued but very charming, are to be observed in ever-increasing numbers. Certain of the premières have really deserved the adjective "smart." At the dressmaking establishments, there is an air of mystery and of preparation which recalls ante-bellum days. And surely all this must mean something, and we may feel that the prospects for the openings are bright ones, after all. Probably we shall have no startling innovations, for they would seem out of place in our work-a-day war-time existence. Nevertheless, there are indications of novel and interesting developments and a great increase in the adaptation of a particular style to a particular type.

### INDIVIDUALITY APPLIED TO FROCKS

For several years, the student of historical costumes has found interest in tracing the various periods of dress in the details of the gowns, hats, and coats of the day. We seem to have taken leave, once and for all, of the notion that to be in the mode one must be a slavish follower of a special silhouette which the powers imposed upon a sheep-like feminine public. How far we have travelled from this docility is illustrated by the immensely diversified models, some of Oriental origin, some with a Louis XV derivation, and others with a moyen-âge tendency, which are worn by women all of whom are gowned in the mode, however much the individual modes may differ from each other. So it happens that when straight lines are in evidence, as they are at present, a famous firm will suddenly give us a draped model which will have an immense success. The new silhouette is longer and tighter, and the fitted-in effect is frequently obtained by broader, tighter belts. Poiret has issued a new gown which he calls "Isabeau," with lines extremely primitive and simple. He intends it to be worn without a corset and he has been somewhat daring in the lines which he has chosen to emphasize. On the other hand, the Vicomtesse d'Origny recently wore a costume which might have been worn at the court of Louis XV. It had a flaring coat which was far better adapted to her individual style than moyen âge lines. Her temerity was all the more noticeable because at the present moment coats, whether they are long or short, are tight fitting. There is no question but that the silhouette is slim, from the tight narrow shoulder line to the yard or



CALLOT

*Paris coats are following a straight and narrow way, and this one of cinnamon tan tweed hides most of its brown and white woollen checks in the lining. The tweed bands on the pockets suddenly turn into a narrow belt*



CHÉRUIT SHOWS IN HER SPRING  
COLLECTION COSTUMES THAT  
ACHIEVE THE NEWEST OF SLIM  
SILHOUETTES MOST GRACEFULLY

THE POCKETS ON COSTUMES FROM  
THIS HOUSE ARE PERVERSELY  
DROPPED OUT OF REACH AND  
ARE SOMETIMES ONLY SHAMS



*Paris is fascinated with faggoting; it has faggoted all up and down the long-waisted bodice of this frock of navy blue homespun, around the bottom, and round and round the sleeves. The collar and cuffs are of tan Georgette crêpe, and the belt and buttons are of the homespun*

*(Left) The fitted-in silhouette seen so much in Paris can be attained in more ways than one. In this tan gabardine frock with the silk tassels, it comes from a wide sash belt which buttons at the side and firmly governs the behaviour of the material above it and below it*

*(Right) This sand gabardine suit buttons from the bottom up, but only half way up. It has a lining of sand coloured silk, faced and banded with dark brown faille, and it pretends to have pockets outlined with the faille, near the bottom of its long slender coat*







*An evening gown of pale grey satin has on one hip an original drapery of puffing, which eludes the Orientally draped sash*

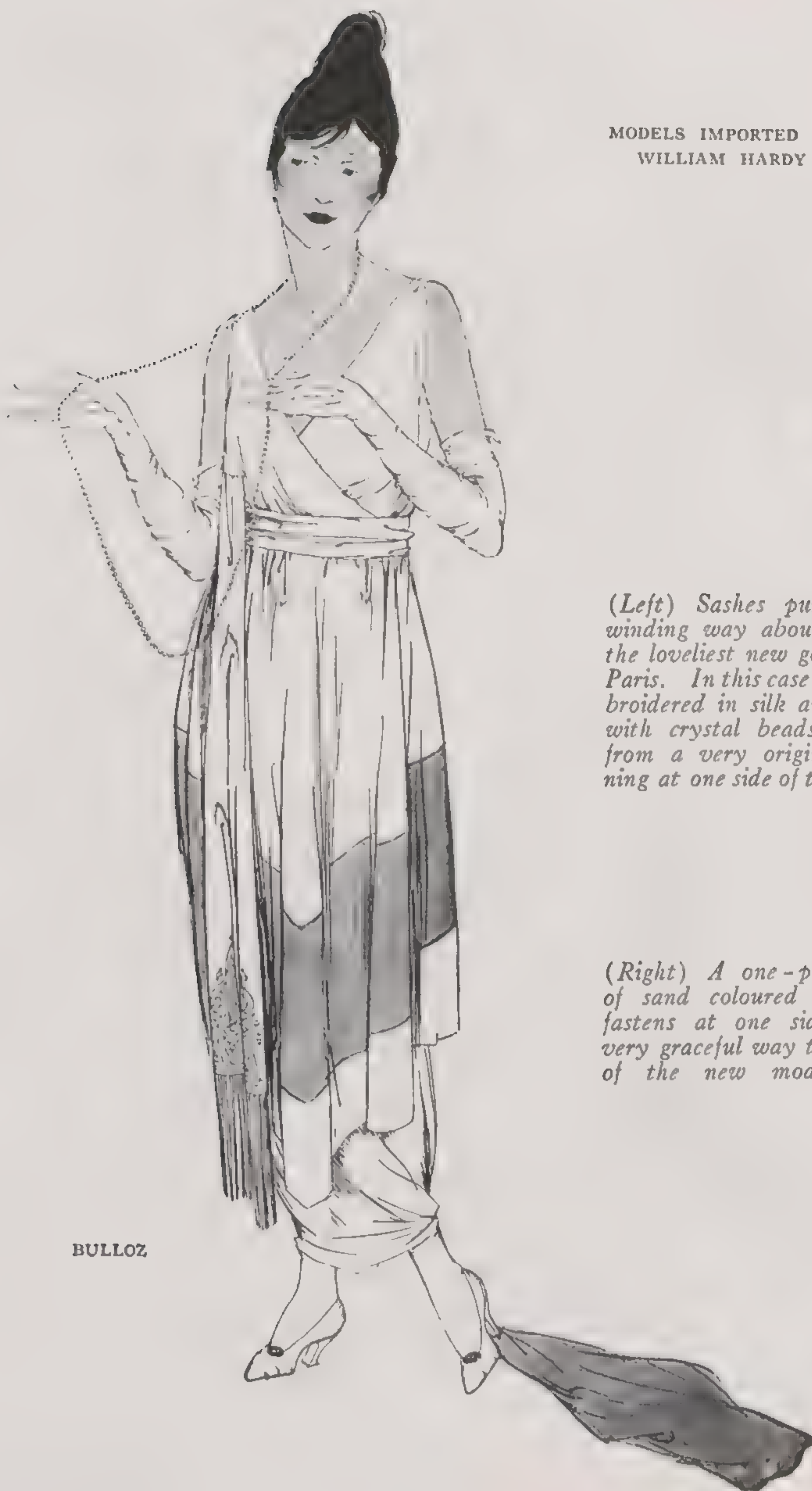
PREMET



*A narrow tie belt of black satin fastens this grey one-piece cloth dress—with the help, to be sure, of ten large grey buttons*

PREMET

MODELS IMPORTED BY  
WILLIAM HARDY



BULLOZ

*(Left) Sashes pursue their winding way about some of the loveliest new gowns from Paris. In this case a sash embroidered in silk and fringed with crystal beads develops from a very original beginning at one side of the corsage*



*(Right) A one-piece dress of sand coloured gabardine fastens at one side in the very graceful way that many of the new models have*

PREMET



yard-and-a-quarter width about the hem. Between these two points many things may happen, for there are a few draped effects still being shown on the one-piece dress, and there are over-skirts and tunics which may be of various lengths and styles, so long as they do not interfere with the straight lines of the silhouette. A new movement is the forward placing of what fulness there is with a lift of material in front, giving an uneven hem-line. On pages 42 and 43 are several models of this type.

#### NEW WAYS OF MAKING COATS

The suit shows no increase in popularity in Paris; the frock and top-coat reign supreme. Coats are more and more interesting; several distinctive models are sketched on page 48. It is said that many of the spring models will have absolutely no fastening and will be wrapped around the figure in various ingenious ways. We are not yet tired of the model which slips on over the head. One of the quaintest sights of the day is to see a woman make a circle of her coat upon the floor, step into the middle of it, and pull it up around her. Many women are still wearing their long wraps of fur; those who cannot afford these have long capes of interlined satin, in black or taupe, with fur trimmings. These are almost equally smart when worn over a straight frock.

The favourite colours of the Parisienne, for the moment, are sand, navy blue, and black. Black and white effects are also very good. Belts are interesting this year, and many of them take the form of sashes, even in heavy woollen materials. Some are broad from the waist up, some are broad from the waist down, while some loose straight models are entirely unbelted. The sash belt is so effective that it is certain to be taken up by fashionable women. Many high-necked garments are shown; even the new spring coats may be buttoned up closely about the neck. The sleeves are either three-quarter length and wide, or long over the wrist and very narrow. There is an evidence of steel and gilt trimming and of narrow gold and silver ribbon braid. Some very charming one-piece street frocks combine metallic brocade with serge, and the result is especially lovely in the more subdued tones. One blue serge frock, for instance, has an upper part of navy blue metallic cloth embroidered in silver. The sleeves and neck are finished with narrow bands of serge and there is no other trimming.

#### FROM VARIOUS PARIS HOUSES

The individual houses are still working on their new collections. There are many details yet to be decided, but it is known, for example, that Premet is catering to individual caprices by offering some models which lean toward Louis XV modes and others which are straight and loose. Chéruit has wonderful things, with a good deal of fulness, in heavy brocades which warmer weather may transform into silks. Paquin seems to prefer soft materials and Oriental styles with sashes and the long lines of drapery which women are loath to give up. The dress of black mousseline de soie is one of the most successful from this house. Beer keeps a middle course, without too much fulness, yet without a suggestion of scantiness. Heavy silk jersey is very popular for both dresses and coats, but under the coats there is always another garment, especially cut for the purpose, as jersey cannot be lined without ruining both its smartness and its softness. Sports clothes and especially the sports type of suit are seen a great deal.

Silver, gold, and steel buttons are used both for fastening and for trimming one-piece street gowns and suits; Jenny trims a simple suit of fine blue gabardine with old-fashioned white china

MODELS  
FROM  
CHÉRUIT



*Under a leghorn hat with old-blue trimmings and above a pink taffeta frock looped with rose, Mme. Simone is a charming picture*



*Her white satin coat stitched with black and white thread is padded and trimmed with black fur—warm, yet not one bit of wool taken from the soldiers*

buttons, marked or lined with old-blue. On this same suit are a collar of white linen striped with old-blue, and under-cuffs to match. The fastening arrangements on the newest costumes are sometimes very puzzling. Many suit coats have no fastenings at all, and others have embroidered buttonholes and picot-edged cords of the woollen material which lace both the front of the garment and the sleeves. These unusual arrangements are most attractive. Linings are generally plain and are in dark shades, even when the suit itself is of light grey or tan. The early tailleurs show a great deal of sand colour, cold grey, and checked plaids in tweeds and English materials; covert cloth is also very popular.

Vests are seen on many of the newest suits, and many of them are not only vests, but are blouses in themselves. One shown by Chéruit is of white Georgette crêpe with narrow turn-back cuffs of white satin matelassé. Its narrow panel-like fronts are of the matelassé material; there are no buttons. This is worn with a suit of black satin, and the coat, which is of the satin, does not button across the front, but ties in such a way that the vest is fully displayed. Lanvin, Paquin, and Chéruit are using fine cotton embroidery on their frocks, and a stitching resembling quilting, which is even more effective. This is done in the most delicate manner and with very simple lines which follow the lines of the garment.

#### MATERIALS FAVOURED BY PARIS

Soft velours, homespuns, tweeds, and cheviots are used for top-coats, and French flannel and broadcloth in white and colours are used in sports or country suits. However, almost every couturier shows one or two coats in satin or taffeta. Chéruit shows a taffeta coat on straight but full lines; it is of black taffeta lined with a soft gold coloured crêpe and is finished at the edges with a narrow gold coloured silk fringe. One of the oddest combinations is the use of Angora wool on black satin. Lanvin shows a suit of black satin with collar and deep pockets which combine light brown Angora wool with a band of brown faille, edged with the black satin. It is outlined with delicate stitching, closely resembling quilting.

Chéruit fits a one-piece frock, sketched on page 28, a little closer to the figure and does it by the use of a wide crushed sash belt that buttons at one side. Underneath this belt the Chéruit line remains about the same. There is a rather exaggerated waist-line, outlined by tiny groups of shirring between stitched bands of the material. The silhouette is straighter and slimmer, and there is absolutely no trimming except for tiny tassels in silk cord, which are suspended from a narrow collar. The dress is of a light tan gabardine. A tailored suit from Chéruit, also shown on page 28, is in sand coloured gabardine, lined with sand coloured silk which is faced and banded with dark brown faille. The coat is quite long and straight and is typical of Chéruit in the straight narrow collar which shows the facing of brown faille. The fastening arrangement is novel, as there are no buttons from the neck down to the waist. The back and front of the coat are flat and slim; the entire fulness in the garment is confined to the line across the hips. Make-believe pockets trim the coat at either side and are outlined and lined with the brown silk faille. A one-piece dress, sketched on the same page, is of navy blue homespun trimmed with lines of faggoting in brick coloured silk. The tight





*This cap of silver lace or tulle with a trimming of roses is most delightful when served with tea in one's own home in the afternoon*

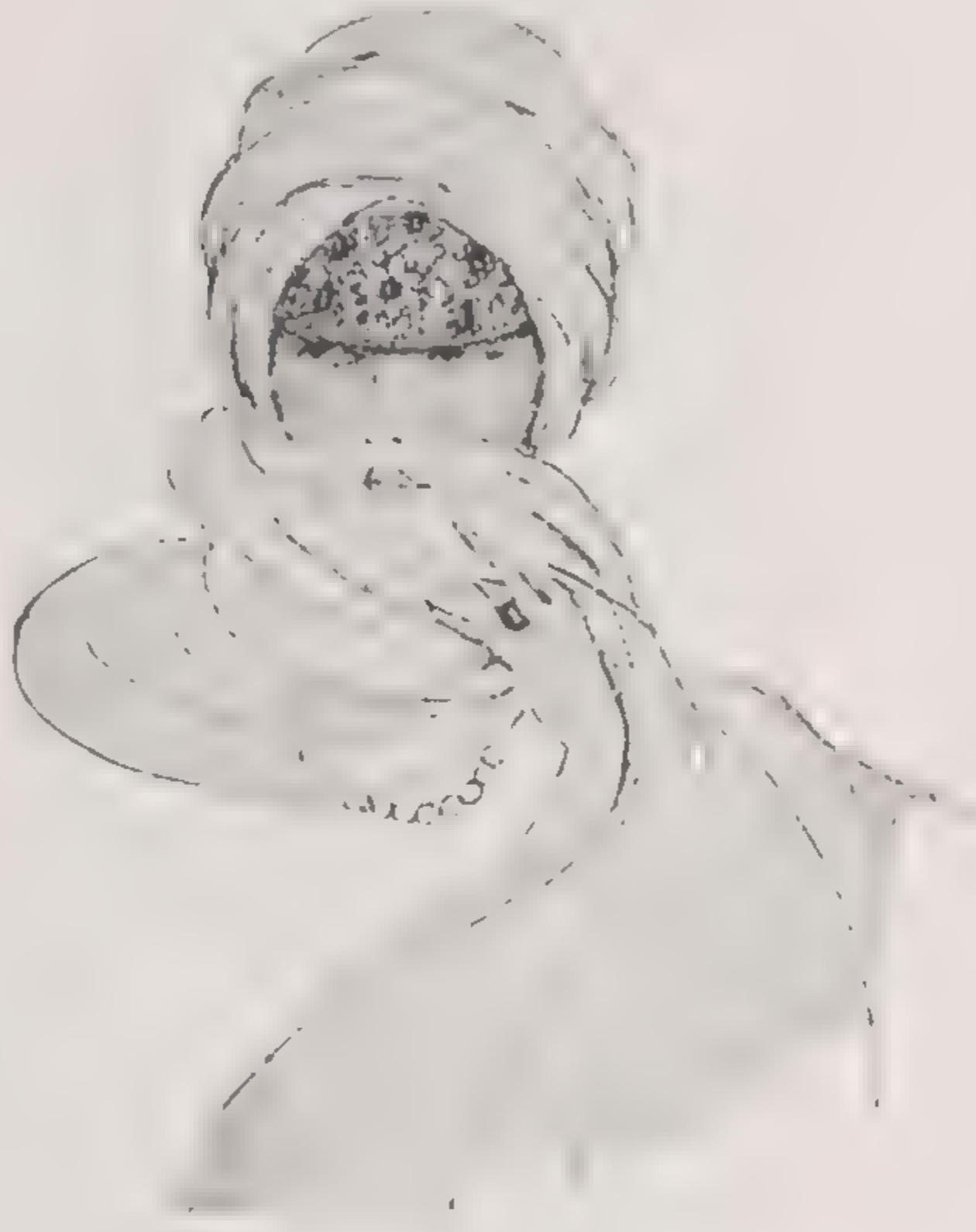
sleeves are three-quarter length, and an under-sleeve of warm tan Georgette crêpe softens the line. A loose long-waisted effect is outlined with the faggoting, and there is a narrow belt of the homespun. The dress fastens at one side with round buttons covered with the material; these are quite small.

#### A SUIT FROM CHÉRUIT

The Chéruit suit sketched at the lower left on page 27 conserves material in width rather than in length. The straight slim coat opens across the front and down one side of the lower portion, and there are braided tabs which accentuate the fastening arrangement. The suit is in a light tan gabardine and is lined with dark brown silk, and the tabs are in dark brown silk braid. The softly draped collar is somewhat smaller than those used on many suits. A long loose waist-line is marked by three rows of cording of the material. Narrow turn-back cuffs are formed by braided bands carried out in the design which is used for the tab trimming at the front of the coat. Tan in all shades is used in many of the new spring suits and coats, and when lined with navy blue, brown, or black silk, the effect is very smart. Covert cloth is used in both suits and dresses, and there is no material that makes a slimmer and brighter early suit. A three-quarter length coat that is straight and narrow, sketched at the lower right on page 27, is a Callot interpretation of the new spring coat. A clever combination of materials

uses cinnamon tan tweed with deep facings of checked wool material in brown and white. The garment is beautifully tailored; at either side one straight strip of the material is used to make both sleeve and the side portion. There is little evidence of fastening arrangements or of seams. The coat is finished at the bottom with a bias band of the tweed, which gives a smart tailored effect. The band which outlines a slit pocket at each side is lined with checked material and runs into an adjustable belt across the back.

The evening gowns now being worn in Paris are very simple affairs. Many of these gowns might be worn during the day, they are so substantial in line and material. At the upper left on page 29 is a model in pale grey satin with facings of black satin and embroidery of black silk. The embroidery, which is carried out in a most unusual design of masks, appears on the side-draped skirt and is repeated on one shoulder. An underbodice of grey chiffon is embroidered in silk and crystal and jet beads. This gown has two very new features: a puffed dra-



*At five o'clock tea she wears this Oriental turban of tulle with the gold and blue ornament; without the tulle at the throat, she wears it to dine at a restaurant*

pery which appears only at one side and a wide sash of the grey satin faced with black, which encircles the waist, drapes about the hips in an Oriental fashion, and ties at the back. These sash effects are quite new and are favoured by many couturiers. Another charming evening gown is sketched at the lower left on page 29. It is of white satin combined with wide bands of white chiffon and has one of the new sashes, trimmed with an equally new type of trimming—embroidery in white silk and a

deep fringe of crystal beads in various sizes. Crystal beads are used both in embroidery and as fringe on evening gowns, and the effect is very lovely. The lines of this gown are quite simple; the bodice is made of surplice pieces of satin which cross back and front, and the overskirt, which is pointed in front, is shorter and quite straight across the back.

The train of white chiffon starts from a high line at the back; a tight underskirt which drapes softly about the ankles conforms with the new silhouette. The straight one-piece dress is still the smartest fashion in Paris, and Premet has designed many frocks of this type. They favour one-sided effects and a long-waisted basque which is obtained by a draped sash over the hips. However, in the frock of sand coloured gabardine sketched at the lower right on page 29, the draped basque is formed by a straight



*It's all of gold lace flowers and ribbon and it is worn only at home and at the witching hour of five o'clock, for one's intimate friends*



*If one has an Oriental tea-gown of brocade or velvet, one will want an Oriental head-dress of purple net with beads of gold and green and purple and a long gold tassel*

WHEN WAR WORK BRINGS THE PARIS-  
IENNE HOME TOO LATE TO DRESS, A  
DAINTY CAP, WORN WITH A TEA-GOWN,  
MAKES HER READY FOR FIVE O'CLOCK TEA

MODELS FROM VALENTINE ABOUT



*When the lack of taxis makes her very late, she dons a cap of white chiffon and ermine with ornaments of pearls—and, presto, she is pouring tea as charmingly as ever*



piece of the material, faced with navy blue satin, which runs from one side of the bodice. A long turn-over shawl collar finishes the neck. The frock fastens at one side, beginning with the draped basque which winds around the back, showing a turn-over of the blue satin. Where the skirt is straight and simple the effect of this side fastening is that obtained by the side-draped over-tunic which Premet advocates for Spring.

#### CAPS COME BACK AGAIN

The change in our lives has brought about some interesting new details in our dress. Because of the many activities and the difficulty of getting from place to place, we are often very late in getting home in the afternoons, even when we have invited guests to tea. There is barely time to change our footgear and take off our hats, and none at all for hair-dressing. This emergency has revived the caps of our grandmothers. The new caps are quite different, to be sure, and much prettier, but they are undoubtedly caps. The milliners are making them of every material and for every type of head. The sketches on page 31 show a selection which is representative and from which it is easy to choose. Some are copied from historical designs, some from the costumes of far countries, but in every case they are chosen to complete the gown with which they are worn. Another solution of the problem of dressing for this hour is the "gandourah," or sleeveless garment which slips on over the silk or linen blouse and which has a charming suggestion of inti-



LUCIE HAMAR

*This hat of black satin and brown and black paradise, follows those new Turkish turban lines and, like many Paris hats, it is worn just over the eyebrows*

macy. These garments are planned to go with the cap, and they make a delightful *robe d'intérieur* which may be adjusted in a moment. An Egyptian gandourah is worn with a turban, and a tassel hangs at one side. If one adopts a cap in the style of the Revolution, the fitting accompaniment is a blouse with a fichu arrangement at the neck. A cap of gold lace, in Flemish style, might be worn with a straight frock and a scarf of gauze, with the ends dangling coquettishly in front. Every woman may use her own ingenuity to create individual combinations.

#### HEAD-DRESSES FOR EVENING WEAR

Heads are receiving an unusual share of attention, just at present. In the evening, some extraordinary jeweled head-dresses have been worn with the demi-toilette, which, by the addition of a film of tulle at the neck, keeps within the law, or the *ban militaire*, against evening dress. The first maisons of Paris are making these picturesque head-dresses for their clients, probably to the despair of the remaining coiffeurs.

Hats, too, are being adapted to the individual type more and more. Fifteen years ago, only one firm in Paris actually built hats upon the heads of its clients, laying the material fold by fold, and pinning it into place, with the interested coöperation of every one in the shop. To-day almost all the milliners make individual models in this way. Therefore, the "hat of the moment" is almost never seen upon the head of a woman of the real world. It is this fact that

(Continued on page 34)



TWO MODELS FROM JENNY

*The taste for black and white, like many other habits, is hopelessly hard to overcome. This new Paris frock is of black satin with a long white satin collar*



*It's the tulle train in two shades of rose that keeps this culotte gown of pink charmeuse within the Paris law forbidding décolleté, for the tulle starts at the neck*



POIRET

*The Parisienne's evening frock is no less charming because it is informal, as one may see from a frock of blue and gold lamé and gold tulle over white muslin*





(Left) In spite of the Parisienne's efforts to be sensible in a gown of black silk crêpe jersey with an overdress of dark blue chiffon, she was caught in an irresistible spider's web of silver beads and silver thread

PAQUIN



(Right) Jet beads emphasize the charmingly simple lines in this black frock of chiffon over satin. A difference of opinion as to length between the two skirts results in a distinct advantage to an attractive ankle

PAQUIN



A frivolous black satin and lace hat from Maria Guy was especially attractive with Madame de Blest-Gana's severely plain gown of black panne velvet



Chenille embroidery, after a successful winter, proves its versatility by a combination with velours in this blue costume worn by the Countesse de Ludre



makes a fashionable gathering (and there still are a few) so interesting to a student of modes. Turbans of black satin or malines, draped in Hindoo style, are very popular, as are satin hats loosely veiled with tulle.

#### AT MADAME BATHORI'S MUSICALES

One of the places where one is quite certain to see original things is the Théâtre du Vieux Colombier. When Copeau transported his company to New York, he left his Paris dove-cot to Madame Engel Bathori for her musicales. These musicales, at which choral works are most often heard, take place on Sundays and a crowd of notables enjoy the programmes of ancient and modern music. The little theatre is packed to the doors with artists, women of the world, famous people,—in fact, an audience which is extremely Parisian, extremely chic, and which recalls conditions before the war. At one of the musicales, Mrs. Romaine Brooks, the painter, wore a black one-piece redingote, like the robe of a priest of the Greek Church or that of a rabbi. This very personal garment proved that the taste of the woman of brains, and that of the general run of women, may be quite different, yet both distinctive. Her hat, also, was unusual but very becoming. It was as square as a geometric figure and was worn just over her eyebrows. Among other distinguished people was Madame Errázuriz, in a Reboux turban of brown and black. The Princesse de Polignac wore a severe black costume, a little *démodé*, but amusing in its scorn of "what they are wearing." Mrs. Lawrence wore a long black coat of peau de soie most effectively trimmed with a border of undyed castor. J. F. R.



BEER

*One is fairly hypnotized by hearing that this dress combines fuchsia coloured silk voile with dull gold embroidery*



BEER

*Grey green silk serge, embroidered in the same tone makes a suit that is especially good for early spring wear*



*She is very demure because she knows how nice a navy blue gabardine suit is when it has bands of white fur going up and down and around it*

TWO MODELS FROM LANVIN



*Paris claims that its coats grow more and more interesting and shows us this one of black satin with gold and marron embroidery, to prove it*



*A small turban in black satin rises to smart and unexpected heights in the back. The uneven brim, which turns back over a small round crown, is entirely outlined with ostrich, and a fringe of curled ostrich is the only trimming. All indications go to show that ostrich trimmings will be worn throughout the early spring*



*Among the cheerful signs of spring which begin to appear soon after the New Year are hats made at least partly of straw. In this case a tailored mushroom shape has a crown and brim of dark brown milan straw and a facing of dark brown faille under the brim. Two stiff brown quills curl around the crown and turn back at one side in a most inconsequent manner*

WITH STRAW HATS AND HATS WHICH ARE HALF  
SILK AND HALF STRAW (AND ALSO "HALF  
SEASON"), BENDEL PREPARES US FOR SPRING



*Flat stiff wings and antennæ of electric blue make an original harmony with this turban of navy blue milan straw, which has the sure and graceful lines which feather trimmings can give when placed by the hand of an artist. Such a hat does much to substantiate the almost incredible rumour that winter is practically over*



*An alliance of feminine wiles and military tactics resulted in a creation which turns up with all the alertness of a gendarme's hat in the front and has a wide brim in the back. Insouciant white ostrich tips and a white cockade (borrowed from that same gendarme) contribute a distracting charm to this model of fine black chip straw with a facing of black satin*



"WOMEN ARE ARMED WITH

FANS AS MEN WITH SWORDS

AND SOMETIMES DO MORE

EXECUTION WITH THEM"

SHELL COMBS AND MANTIL-

LAS ARE THE TRADITIONAL

COMPLEMENTS OF THE

ROMANCE THAT IS SPAIN



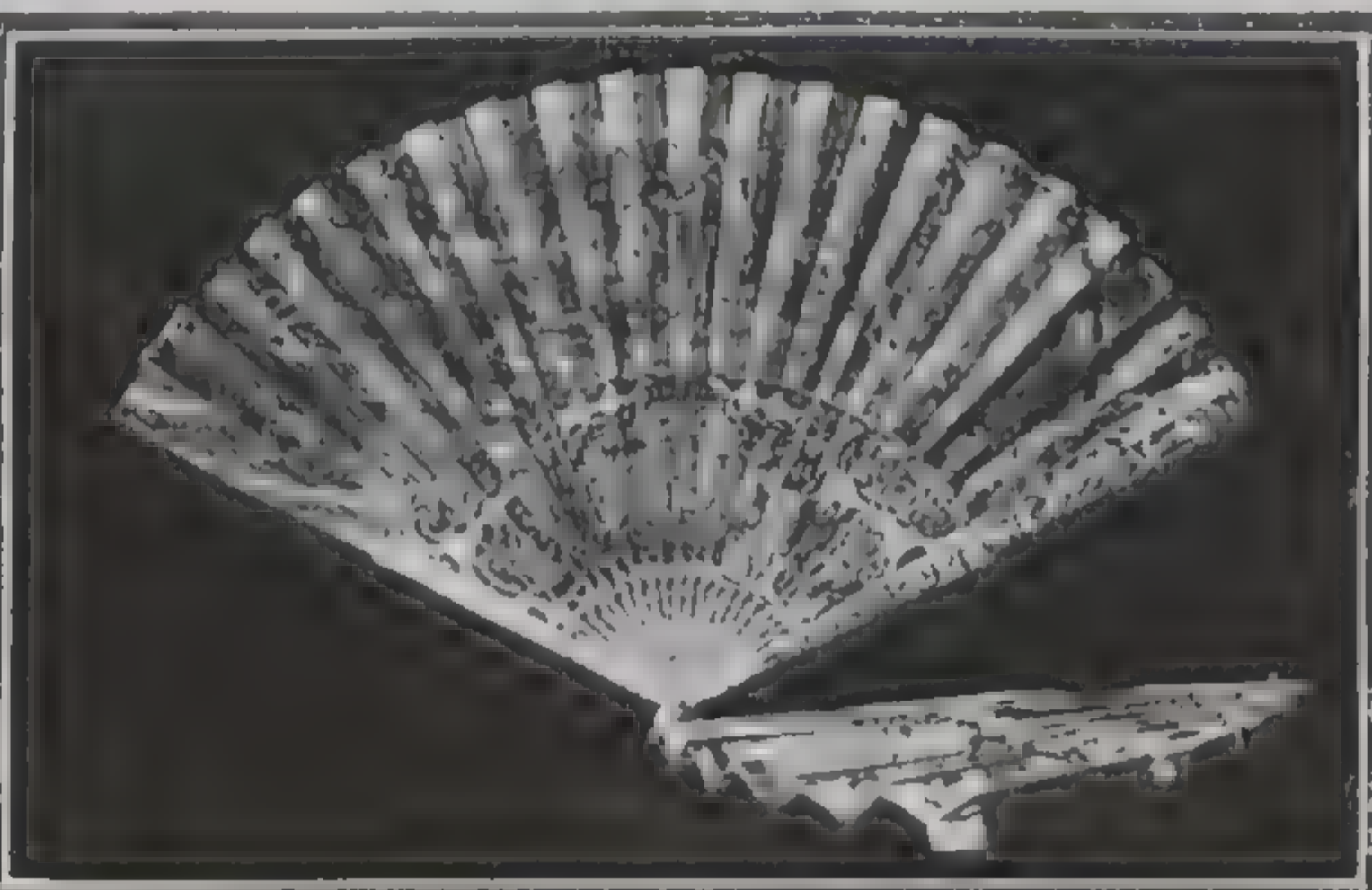
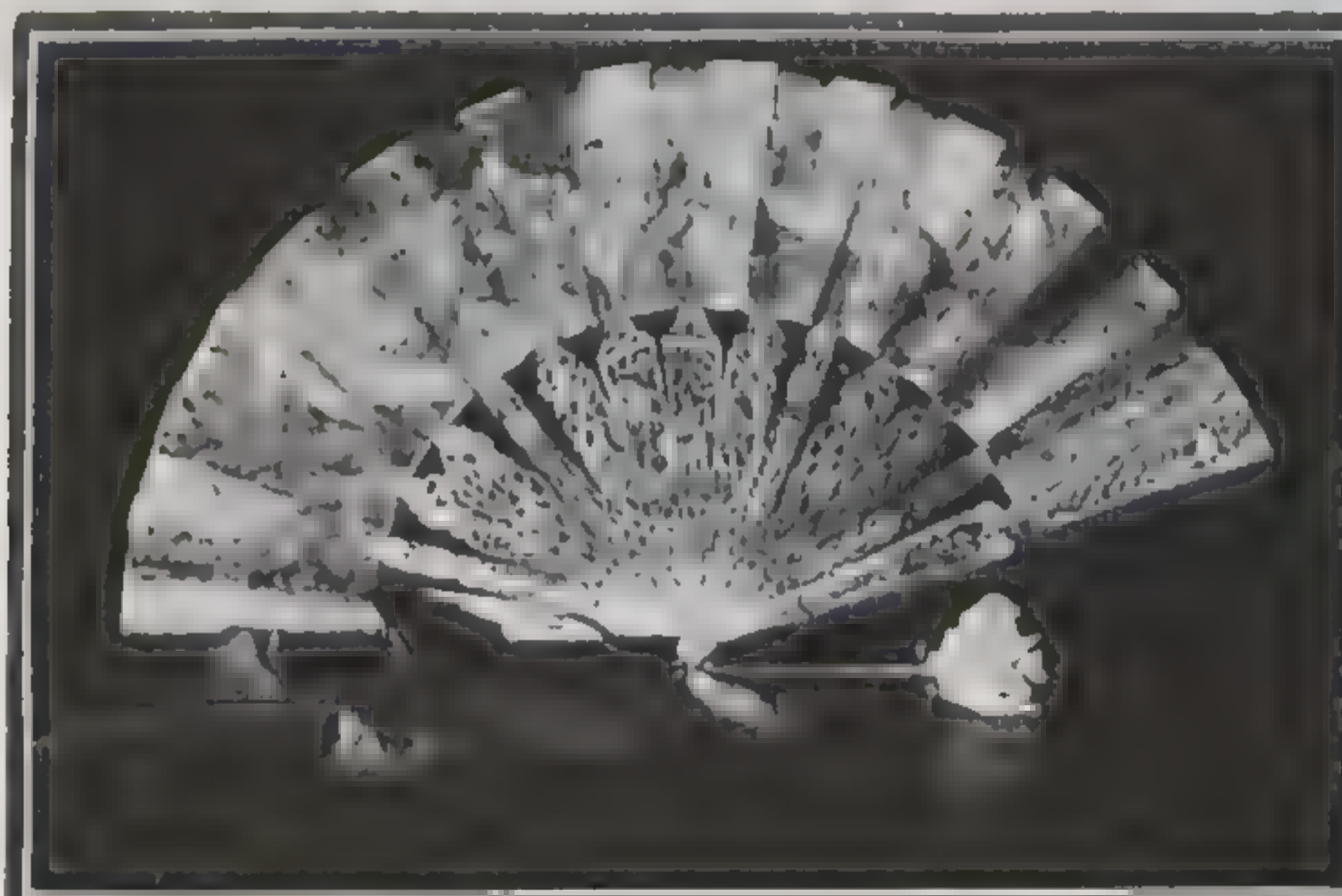
(Below) According to the abanico, or fan code, of Spain, a closed fan placed near the heart means, "You have won my love." Then exactly what is one to gather from an open fan under the same circumstances? That's the sort of thing that makes life interesting in Spain—or anywhere else. When there is a gala bull-fight, beautiful señoritas in costumes like this make the arena a dazzling and picturesque sight

(Below) This fan of flame-coloured paradise, from Bendel, suggests the first fans that came to Spain out of Africa. Señorita Valencia is dressed here as she would be for a formal evening affair in her own country. Her comb of carved tortoise-shell, as fine as filigree, gives one an idea of the infinite possibilities of combs in combination with Spanish eyes. The Spanish woman's comb, like her fan, portrays her mood



Baron de Meyer

Señorita Valencia is wearing the highest comb ever made, designed especially for her, and a black lace mantilla which has all the grace of the scarf and all the mystery of the domino—in addition to its own well-known and altogether Spanish allurements



It has been said that a fan is a prude or a coquette according to the nature of the person who carries it, but this one with its rare old medallion design would make a flirt of a New England spinster

Ward and Kullak

These photographs show two of the beautiful old fans from Señorita Valencia's famous old collection, which numbers over six hundred. All the fans are catalogued, each with an identifying photograph





Baron de Meyer

## TORTOLA VALENCIA

*This photograph of Tortola Valencia, the famous Spanish dancer, makes it easy to see why Zuloaga likes to paint her and design costumes for her; why the Spanish Government gave her permission to be photographed in the Alhambra; and why New York, after her short engagement in "Miss 1917," is most impatient to see her again after her signal triumphs in Mexico. In an older and more romantic Spain, this unfurled fan, displaying eight sticks, would have signified to the cavalier below the balcony that his lady was answering "At eight o'clock" to his importunate "When may I see you?"*



# NEW YORK TAKES ITS PLEASURES SERIOUSLY

For the Social Events, Which Are Few, and  
The War Charities, Which Are Many, Women  
Of Fashion Are Attired in Simple Costumes



*Mrs. Frederick Dalziel, at the opera, wore a jewelled band in her dark hair*

**S**LOWLY the season drifts along. There have been no big social events of any kind to interrupt the steady stream of charity affairs that follow each other in endless suc-

cession. A bit of good music, a good play—and there is no dearth of the latter in New York this season—a quiet dinner at the Ritz or at the home of a friend—these are the only breaks in the monotony of events.

Fifth Avenue is as busy as ever, but no longer do the long lines of khaki-clad figures swing along its shining asphalt. Reminders of them, however, linger in every shop window, and it is before the shops catering to the needs of men at the front that one sees the greater number of cars drawn up. The smart woman continues to shop in her favourite thoroughfare, but now she looks not only for frocks and hats and furs, but also for warm sweaters and mufflers, trench mirrors, wrist watches, puttees, and pipes.

## AT THE BAGBY MUSICALES

It is at the quieter affairs that society is best observed. One of the few things which

the fashionable woman has done purely for pleasure has been to attend the Bagby musicales at the Waldorf. Always successful, these concerts have attracted an unusually large and representative audience during the present season; such dignified entertainment well befits the spirit of the times. Simple tailored suits and gowns have been the rule with scarcely an exception upon these occasions, but unusually rich furs and jewels have offset their simplicity. In these Monday morning audiences one has a practical demonstration of the care with which the smart woman dresses her neck. Her dark-toned gown, very frequently of velvet, usually has either a collar or vest of some sheer white or cream coloured stuff, and in addition to this she wears some sort of jewelled chain or collar. The lorgnette suspended on a chain of diamonds and platinum is a smart and dignified accessory of dress which is often affected to complete the ensemble of the costume. Or instead of being hung on a jewelled

*Miss Marjorie Curtis wore long gloves with an elbow-sleeved black gown at the opera*

chain, the lorgnette is sometimes worn on a simple black sautoir with jewelled slides. Two effective ways of treating the neck-line were noted on a recent Monday morning among a number of smart people at the Waldorf. Mrs. Cortlandt Field Bishop, who is pictured in the sketch at the left in the middle of this page, wore at one of the recent Bagby musicales a simple turn-over collar with her dark gown and supplemented it

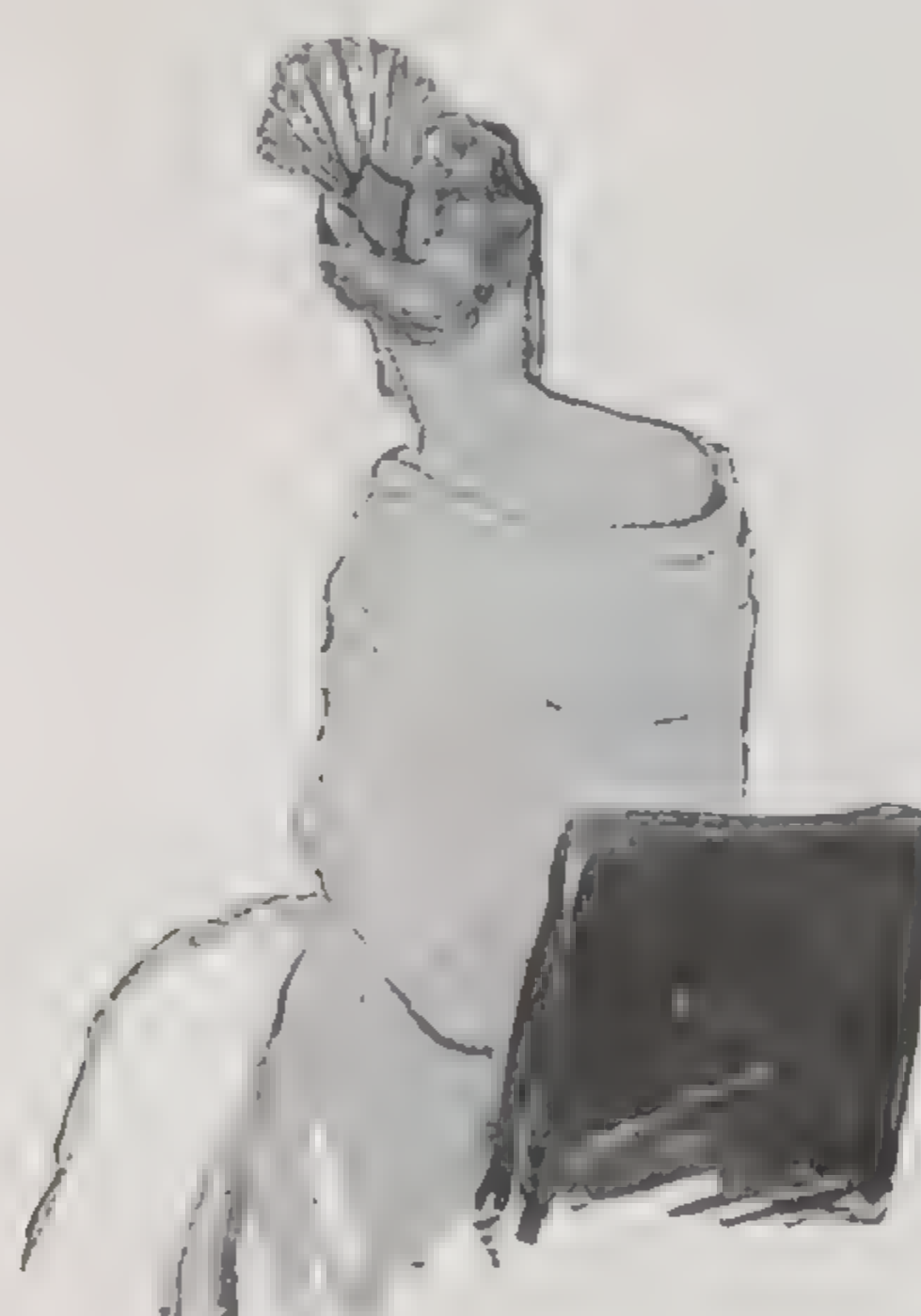
by a very handsome jewelled neck chain. Her small hat of black velvet was topped by a clever arrangement of ostrich feathers. The occupant of a neighbouring box affected the sautoir, and the touch of white about the neck of her black velvet gown was supplied by a vest of cream coloured lace of an exquisite fineness.

## THE WEARING OF DAYTIME JEWELS

A useful detail of dress that one notes with increasing frequency in the costume of the smartly gowned woman, is the jewelled pin with which she fastens her veil to the front of her hat. Some  
(Continued on page 110)



*Mrs. Cortlandt Field Bishop, at a Bagby musical, affected a simple collar and a neck chain for a brightening touch*



*Mrs. William Fahnestock wore a scarf of unspotted ermine at the opera, with a white tulle fan in her hair*



*The scarf of chiffon is superseding that of tulle; one bordered with ostrich was seen one recent evening at the Ritz*



*A bouquet of orchids and violets sponsored at the Ritz pleasantly suggested that real flowers may again be in vogue*



*The Marquise de Polignac, with great chic, carried a sable muff as she promenaded between acts at the opera*



JOSEPH CAN, BY A BIT OF

SPRINGTIME MAGIC, CHARM

US ANEW WITH THE FAMILIAR

TALE OF SERGE AND GABARDINE

DESIGNS BY JOSEPH

(Below) If you are tall and slim and given a bit to dignity, then a navy blue gabardine frock of this sort is a public duty you cannot very well evade. There's nothing at all of "busy" little trimming on the frock; it does everything with a clean-cut line that is almost austere,—what with the high collar and tight sleeves. Even the gold and silver braid that outlines the tunic, the neck, and cuffs, is put on in straight lines that emphasize the spirit of the costume. The straight tunic is made over a tight underskirt, slit at the hem in the back. The hat, which has the frock as its very reason for being, is of red liséré straw with tailored ribbon bows of navy blue silk



A HINT OF A FITTED WAIST-

LINE, A HIGH COLLAR, NAR-

ROW SLEEVES,—BY THESE

WE KNOW IT IS EARLY SPRING

(Below) All the fulness of the tunic of this one-piece frock of sand coloured gabardine was deliberately brought forward and shirred under a cord. And that is one of the newest ways of wearing a tunic, provided most of your anatomical lines are built on the theory of parallels rather than arcs. The tight underskirt of this frock, and it is undeniably tight, is bound with dark brown silk braid, to match the band of braid that forms the belt. Any suggestion of a hard line that the deep white satin collar may have is softened by the gilet of white Georgette crêpe. A tailored hat of brown liséré straw, given the feminizing influence of just one brown quill, is worn with this

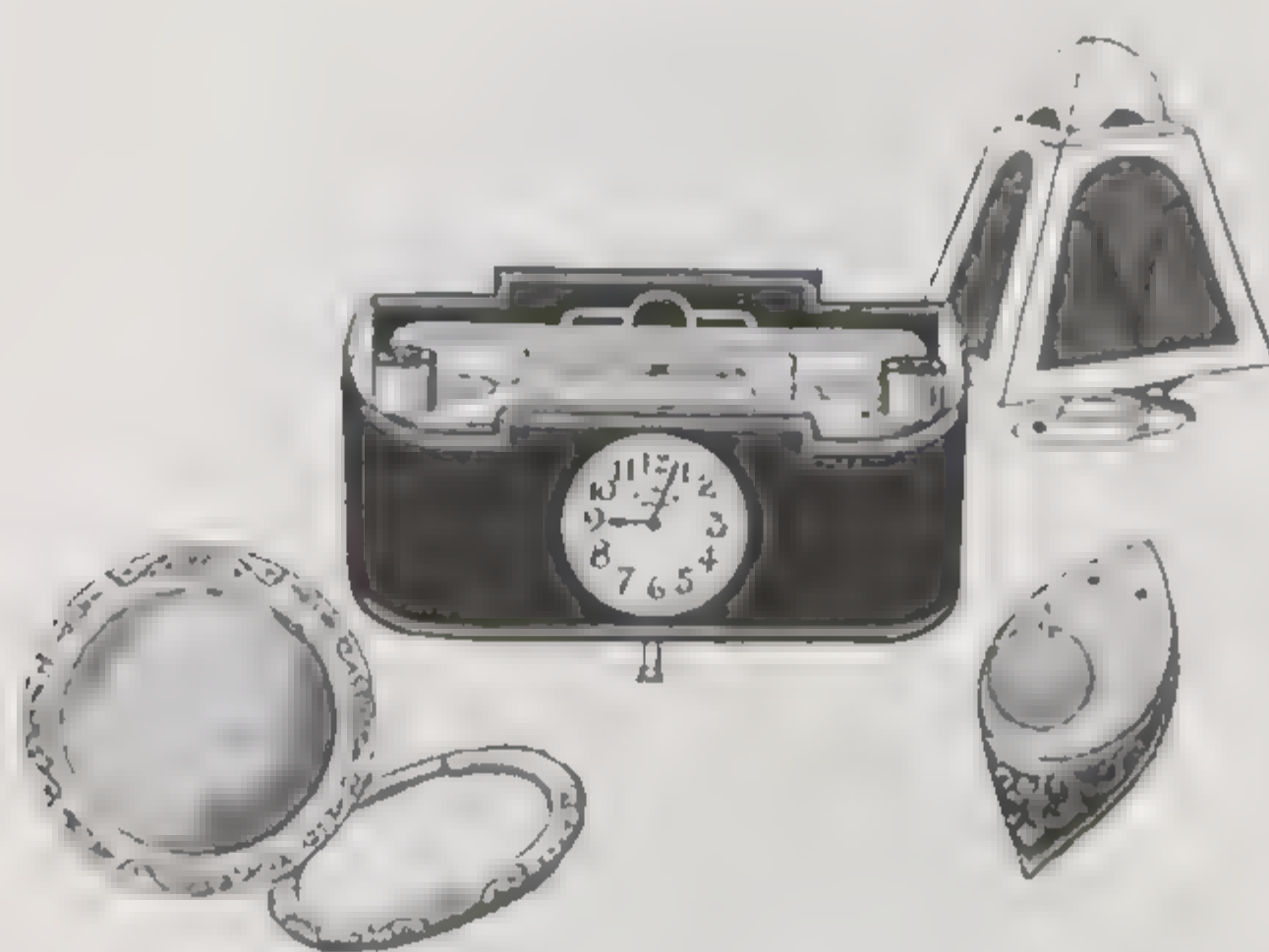


Combinations of navy blue serge and navy blue satin are the black and white drawings of the designers; colour is all very well, but much, if not more, can be done with line, if you only know how. This one-piece blue serge frock is made with an uneven tunic of the satin, banded with serge. Then, there is a braided girdle of satin, with that fitted waist-line evident in many new models, and a cream coloured gilet of Georgette crêpe, with a high collar. The hat is of navy blue straw, and the blue satin bow has a forward-moving line that is nice





# INSIDE INFORMATION ABOUT HER LIMOUSINE



The decorative dome light and door pull at the left are of engraved silver, the canteen in the middle is of ebony with fittings of silver and black enamel, and of silver are the two styles of side lights at the right



A new toilet case to carry into the dressing-room at hotel or theatre is of black leather with bands of leather stamped in a Persian design and with a gray moiré lining and ivory fittings

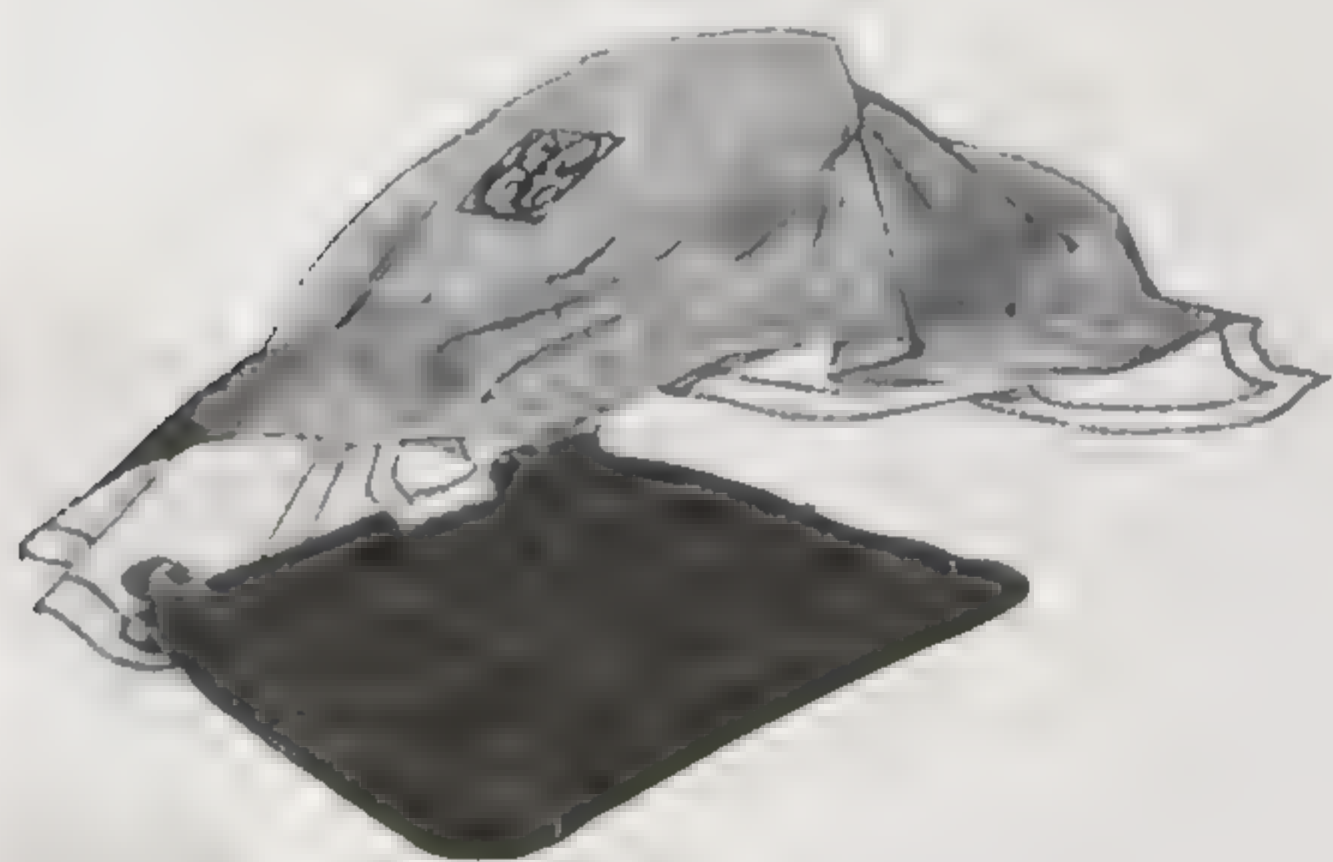
THE smart woman considers the interior of her limousine a most important spot which may make or mar her reputation for distinctive taste, and she therefore devotes much care and thought to the choice of linings and of fittings. A lining which is a becoming background and one that harmonizes with the body of the car, is the first step to be considered. A plain broadcloth has always been an excellent material for this purpose, but now, when the tendency is towards the practical in every line, there are reps or corded materials that give the effect of a plain tone but are less easily soiled. As many fashionable women have pledged themselves to use their cars in ways which may be counted as war service, such as being conveyed to and from relief bureaus and carrying home all their parcels from the shops, the plain and practical finish is a necessity as well as an indication of conservative taste. A piping of the same material is greatly to be preferred to a fancy gimp, though a very unobtrusive gimp may be used. To cover the floor there are mats woven to match the lining, with rubber for the reverse side to be used in wet weather; the same covering is used for the foot-warmer. The port-hole window in the back and those on the sides have silk shades to match the lining. The lights, door handles, dainty canteen for the toilet accessories, and even the smoking case must all be of the same material, whether of mahogany, silver, or some other metal.



Of course, her limousine is lined with a plain material that makes a becoming background and that harmonizes with the body of the car; broadcloth, rep, or a corded material, finished with a piping of the same material or with a severe gimp, are excellent

This canteen of mahogany has a decorative pattern inlaid with wood and charming silver and blue enamel fittings, including a clock and a mirror which is conveniently generous in size

There are several excellent methods of lighting a car. A dome light to be placed over the centre is illustrated at the left of the sketch at the top of the page. Side lights which are useful for reading are illustrated at the right in the same sketch. The door light which lights as the door opens, making it safe for a person entering or leaving the car, and is extinguished as the door closes, is also much favoured. All sorts of conveniences, such as parcel pockets hidden under cleverly concealed flaps, are found in the modern car. The robe is another important detail which should harmonize with the lining or be a direct contrast. A fur robe is very smart; plain cloth robes may be marked with a monogram which is placed in the middle, about eighteen inches from the bottom. The robe for the chauffeur should be in black or in a dark colour harmonizing with the body of the car; it is usually interlined with rubber. The really fashionable woman has but one man on the box as, in these days, a footman is considered an unnecessary and unpatriotic adjunct. Canteens and other small accessories are made to be taken out when necessary, but when they are in use, they are charming little details which, with rail bags and portable pillows, make the motoring which is a part of Madame's war work, comfortable. The various accessories which are shown in the sketches are from Mark Cross, B. Altman, Laidlaw Company, and Joseph F. O'Brien.



The safest choice of robe is a plain cloth to match the lining, with a monogram eighteen inches from the bottom; the rail bag has ever so many convenient pockets



Even the chauffeur is proudly conscious of the correctness of a very plain robe, monogrammed and lined with a smart check



Very useful are the motor bag of black enamelled duck which fits into the rail and the convenient pillow covered with a corduroy which matches the lining of the car

Very warm and in excellent taste is the robe of crushed mohair which comes in various colours; in sizes 72 or 84 inches





EVERY TIME THE FRENCH DESIGNERS MAKE A NARROW SKIRT AND SHORT COAT THEY KNOW THAT WOOL IS BEING SAVED FOR THE COAT OF SOME POILU

Suits are resorting to all sorts of subterfuges for the sake of saving wool. Often they use two kinds of material; and sometimes they even go so far as to have slits in the coat and skirts, the way this Cara suit of blue serge has, so that a flash here and there of black satin, brocaded with silver, may show. If you could see the skirt when it was not worn with the coat, you would notice that the fulness is shirred in at the waist on either side and that the whole silhouette of the skirt is much wider at the top than at the bottom. The coat has a brocaded collar

Premet deliberately made this short blue serge coat look shorter by putting a close fitting band of blue serge, checked with brick coloured silk embroidery, around the hips. There is only one button to fasten the coat in front, but many of the smartest coats are going in for only one button this season. The skirt is one of those side-draped affairs that we're hearing such quantities of well-chosen compliments about this season; but instead of draping across the front, as most of them do, it drapes across the back and buttons down one hip. The rolling collar is white wool



MODELS FROM GIDDING



Now, did ever a coat conserve wool more cleverly than this one from Georgette? It uses barely any at all for the upper part—just a narrow strip up the front and two more for the tight sleeves. Yes, that's probably just what happened; Georgette, in making it, used the pieces that were cut out of the bodice for the sleeves. The woollen part is of midnight blue duvetyn, and the silk part is midnight blue, just to match

The entire lustrous expanse of this France Rolf suit is made of black satin, from its high continental collar to its severe hem. The short surplice coat ends in a crushed sash, which is really part of the coat, although it has an air of having been carefully adjusted after the coat was put on. The tailored seams of the narrow skirt, the surplice opening of the coat and the standing collar are all piped with white satin cordings





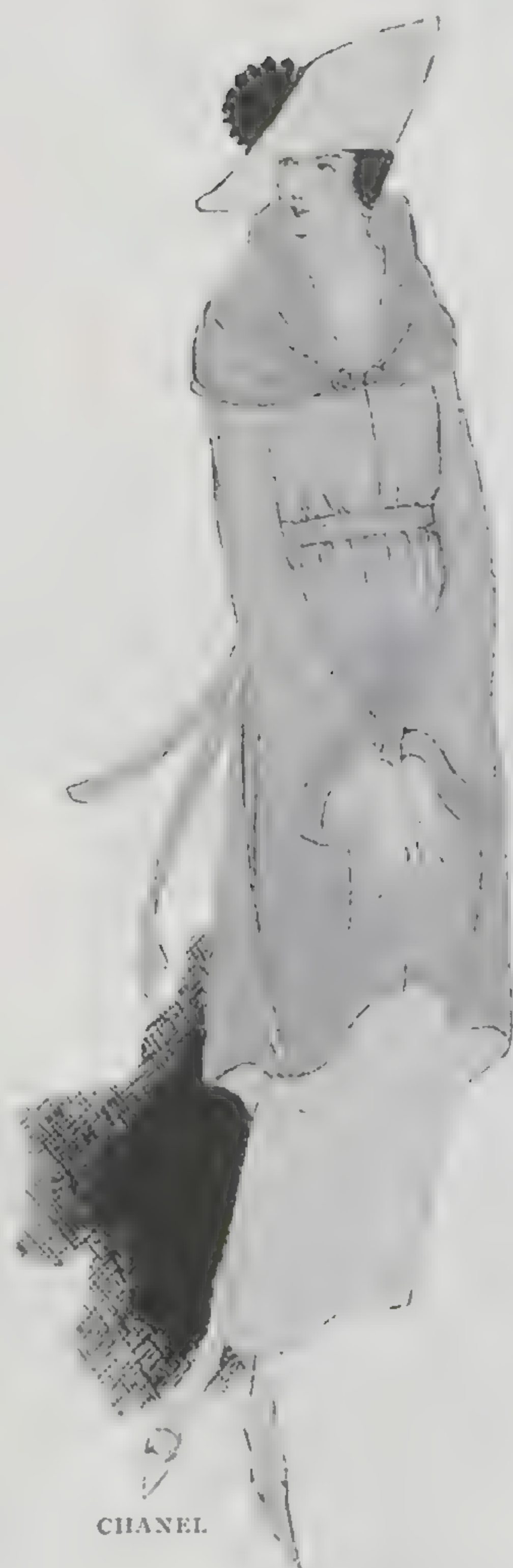
PAQUIN

The French designer is not prone to make tailored suits, but often proves, as in this model, that she can give in gracefully. This sand colored tricotine suit is almost a frock; the buttonholes are whimsically cross stitched. Paquin and Jenny are showing many of these jackets which must be entered head — or feet — first



PAQUIN

Chanel, who is already famous for her staunch fidelity to jersey, is making a stir just now by her individual use of jersey-de-soie. This slip-on coat, tobacco brown like the frock it covers, is trimmed with a most unusual brown wool lace. One must practically dive into these buttonless coats, but they are charming when on



CHANEL

The skirts of spring are tucked up in front, in just the manner of this French skirt of beige velours. The coat slips on over the head like many another good little coat from Paquin's

## PARIS SUGGESTS THESE NEW SILHOUETTES

Glancing Ahead at the Spring, One Finds Skirts Short and Full at the Front; Slip-on Jackets; and Jersey for Evening Wear

By RALPH BREED

PARIS, this winter, is dressing a bit more fashionably than since the beginning of the war. In the Bois, at the Sunday promenade, at the opening performance of Jeanne d'Arc, and even at the Opera, one still sees indications of the August openings emphasized; ideas that were sent to America for the winter season are now being successfully developed in Paris and, on their second presentation this spring, will appear as novelties. One of these is the amusing little coat-dress or costume-manteau, which is opened neither front nor back and which must be literally stepped into, or out of. A difficult and far from graceful performance, this, but the effect is quite charming when the feat is once accomplished.

These costume-manteaux have an appealing note, with their narrow ribbon ties or belts, and they are shown in the spring collections of Jenny, Lanvin and Paquin. One, of black satin, has a deep band of beige Angora jersey; a Paquin creation of rough tan homespun has a collar and bandings of green plaid. Jenny thinks well of this sort of costume, showing it



JENNY

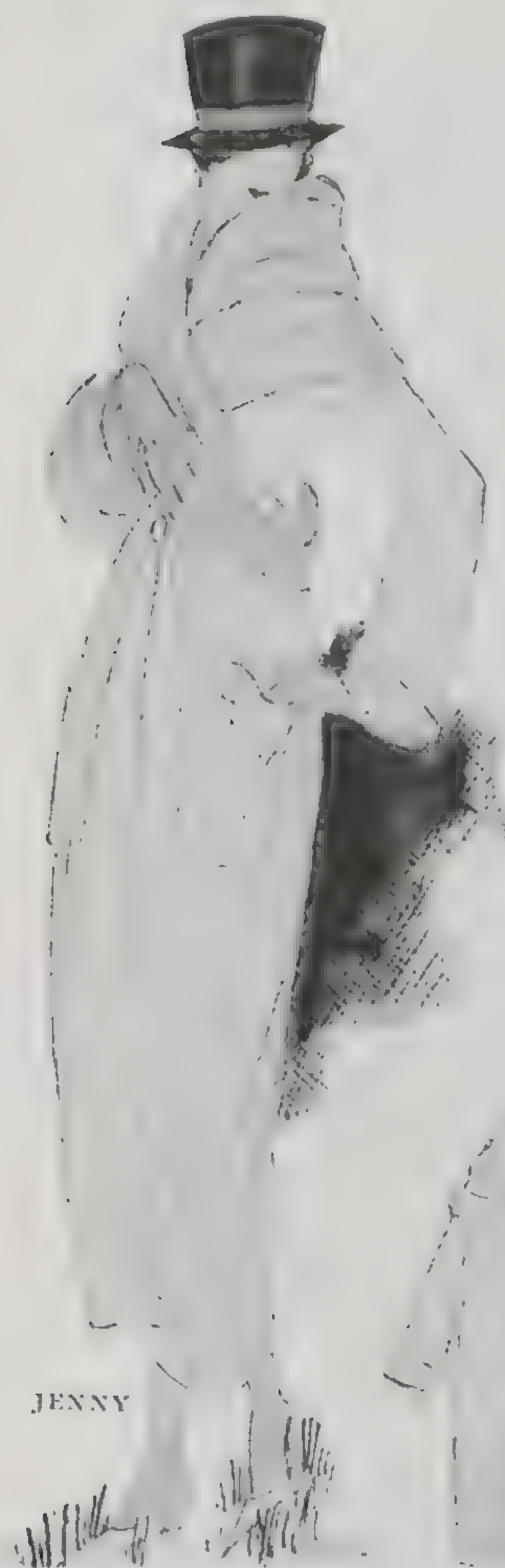
The designer makes this concession, in gold jersey, to the American demand for a tailored suit. This three-piece costume has a high-necked blouse and a self-corded jacket which, like many effective costumes, requires dexterity to put on



LANVIN

Lanvin can always be unusual, and always in a surprisingly simple way. This blue and gold silk jersey frock has a Spanish sleeve-top of fisherman's net; the tunic is short in front, a characteristic of the skirts of the spring season





JENNY

*This immense collar of white Angora may be worn crossed before and buttoned behind this castor velours town and country coat. Or, again, the ends may be crossed and buttoned underneath the coat*



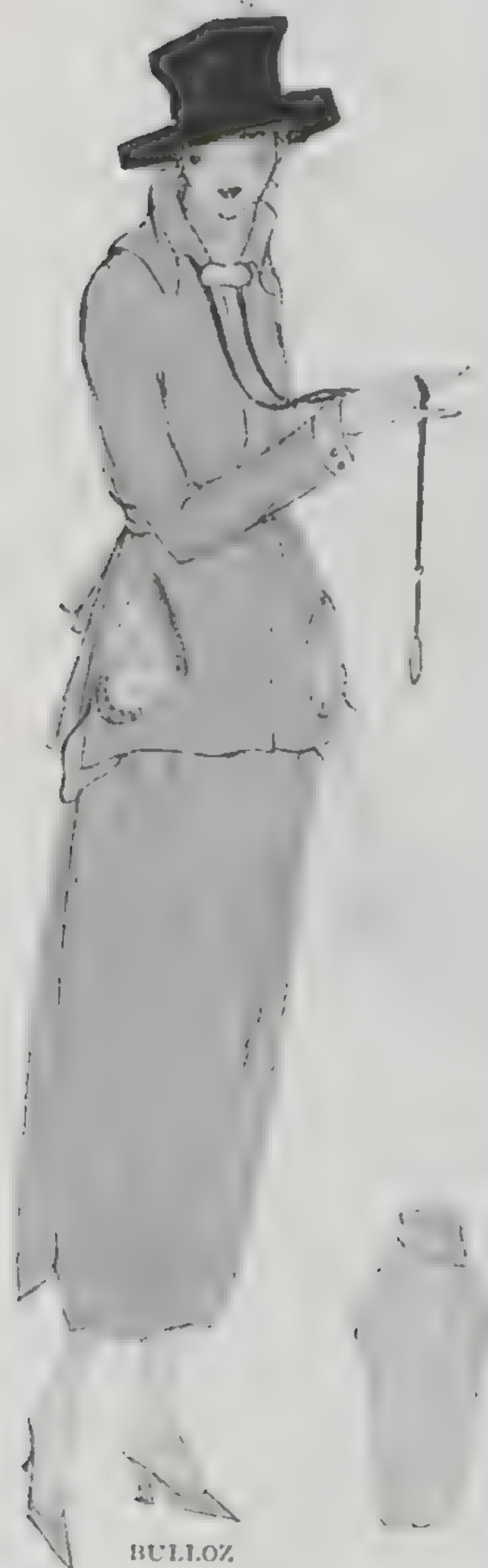
PAQUIN

*Chanel supports the cause of pockets in the same staunch way she has upheld jersey; this tête de nègre velours coat has its one and only pocket in its tête de nègre and white checked belt*



CHANEL

*There is no more winning exponent of the season's silhouette than this daytime coat in smoked pearl gray, which has its fulness all at the front. The facings are of gold silk velours*



BULLOZ

*Bulloz is one of the makers of the silhouette which has its fulness in front; in this frock, however, he puts forth a new version, in chanticleer red tussur, of the wide-sided model*

in black taffeta with banding and trimming of gold wool crochet.

The spring season must go on record as a period in which such weaves as djersadrap see their triumph, for war time demands the out-of-door's dress; in manteaux, tailleurs, frocks, separate skirts, and yes, even in evening gowns, we shall soon see a lovely white jersey-de-soie that Chanel sponsors. One of these silk jerseys of Chanel's appears at the upper right on page 42. After having seen this material, one does not wonder that at Monte Carlo, recently, all eyes wandered from the gambling tables when a very beautiful Russian princess, gowned in this way, swept through the Casino to take her place at the roulette wheel.

#### THE TEXTILES OF SPRING

Rough textiles, too, one will see this spring, and homespun and velours appear in many brilliant colours. Huge checks, silk and wool foulard, and Roman tenting stripes will give to outing suits and motor coats a semblance of the costumes worn of old at Deauville. We hear much of taffeta, and we shall hear more; but we must not be surprised to find it combined with jersey materials, such as jersoline—a lovely silvery tissue used for dance frocks, with shots or flashes of colour.

Over on the rue Royale, in his white and grey atelier, Pierre Bulloz has been working along new lines—a new movement in cut and drapery—and has evolved a charming silhouette. This silhouette is a flat hip and back effect, with all the fulness placed at the front; often the skirt and the waist-line are both shorter and higher in front than in back, and the skirt narrows in line as it nears the ankle, which it sometimes, but not always, escapes. The Paquin model sketched in the middle, above, on this page, also shows these tendencies; indeed, this line is applied alike to all kinds of costumes and instantly distinguishes the new model from that of last season.

In all kinds of gowns we find some use of embroidery, particularly in the development of (Continued on page 102)



JENNY

*Everybody loves embroidery; and none more successfully than Jenny, who thickly spatters the bodice of a blue crêpe de Chine dinner frock with jet. The sash is part of the waist*





MODELS FROM WANAMAKER

Our designers create fashions for the matron, the débutante, and even the baby, but no one has specialized in the quaint modes of the gentle grandmamma, who, so seldom do we see her, we are inclined to believe lives only in lavender-and-old-lace story books. And yet there is dignity born of years that can be most charmingly interpreted in lovely fabrics and quaint lines. The long soft lines of this dolman coat of black satin, lined with soft white crêpe de Chine, and the black fox collar and cuffs are a soft background for silvered hair and delicate hands. The coat is half coat and half cape, and two ostrich tips trim the little black bonnet of draped velvet. Mrs. Sarah Blades, the mother of the Honourable Mrs. Henry Beresford (Miss Kitty Gordon), and the grandmother of Miss Vera Beresford, both of whom are well known to our readers, very graciously consented to pose for *Vogue* in these lovely costumes for the elderly woman



## GOWNING HER WHO GROWS OLD GRACEFULLY

AT every performance of the play, "Polly With a Past," after the curtain goes down, the expressions of delight among the women of the audience always end, "And such lovely clothes for elderly women!" They refer, of course, to the gowns worn by the women who played the rôles of the elderly women in the play, and the praise is undoubtedly well deserved. It is a relief to see an older woman dressed with real consideration for her age, an age which has wonderful charm if only all of its years are acknowledged with dignity. The charm of white hair and softened lines is immeasurable when it is aided by lovely soft textiles and quaint fashions, and it is only too true that one seldom sees that particular phase of the eternal fitness of things respected as it should be.

Nowadays, grandmamma is to be reckoned with sartorially. She takes a keen interest in her clothes and no longer retires into merino and shabbiness; her thoughts of heaven are appreciably tinged with those of this world, and she

The Real Grandmamma, Who Frankly Claims Her Own Generation, Has Her Own Quaint Modes Which Are Kind to Her Gentle Charm

still takes thought for the morrow in her apparel.

For the woman who is frankly a grandmother, there are many lovely soft fabrics, and no one can wear them with better effect than she. Even the top-coat, a charming example of which is shown on the opposite page, may be of soft black satin, lined with a dull crêpe de Chine, and have collar and cuffs of soft black fox. This coat is made on becoming dolman lines and is three-quarters length. One of those quaint little bonnets that have always been becoming to white hair and gentle faces is of black velvet, with black velvet ribbon ties and is trimmed with two nodding tips of ostrich.

A house gown of black taffeta silk with ruffled bertha and undersleeves of white organdie is dignified and lovely worn with a cap of black net and real lace with soft ties of black velvet. For important occasions, she wears pearls and gown of black satin trimmed with real lace or a combination of fine silk net and lace. Her cap is of tulle and real lace.

(Right) The dignified black taffeta of the house gown for grandmamma makes one concession to a lesser austerity by having a high-collared underbodice, bertha, and ruffled undersleeves of white organdie. The cap is of black silk net and lace



(Below) For formal occasions, grandmamma wears black satin, with its lustre accentuated by pearl earrings and necklace, and its rich darkness relieved by an underbodice of white silk net, edged with lace. Like a filmy diadem is the tulle and lace cap





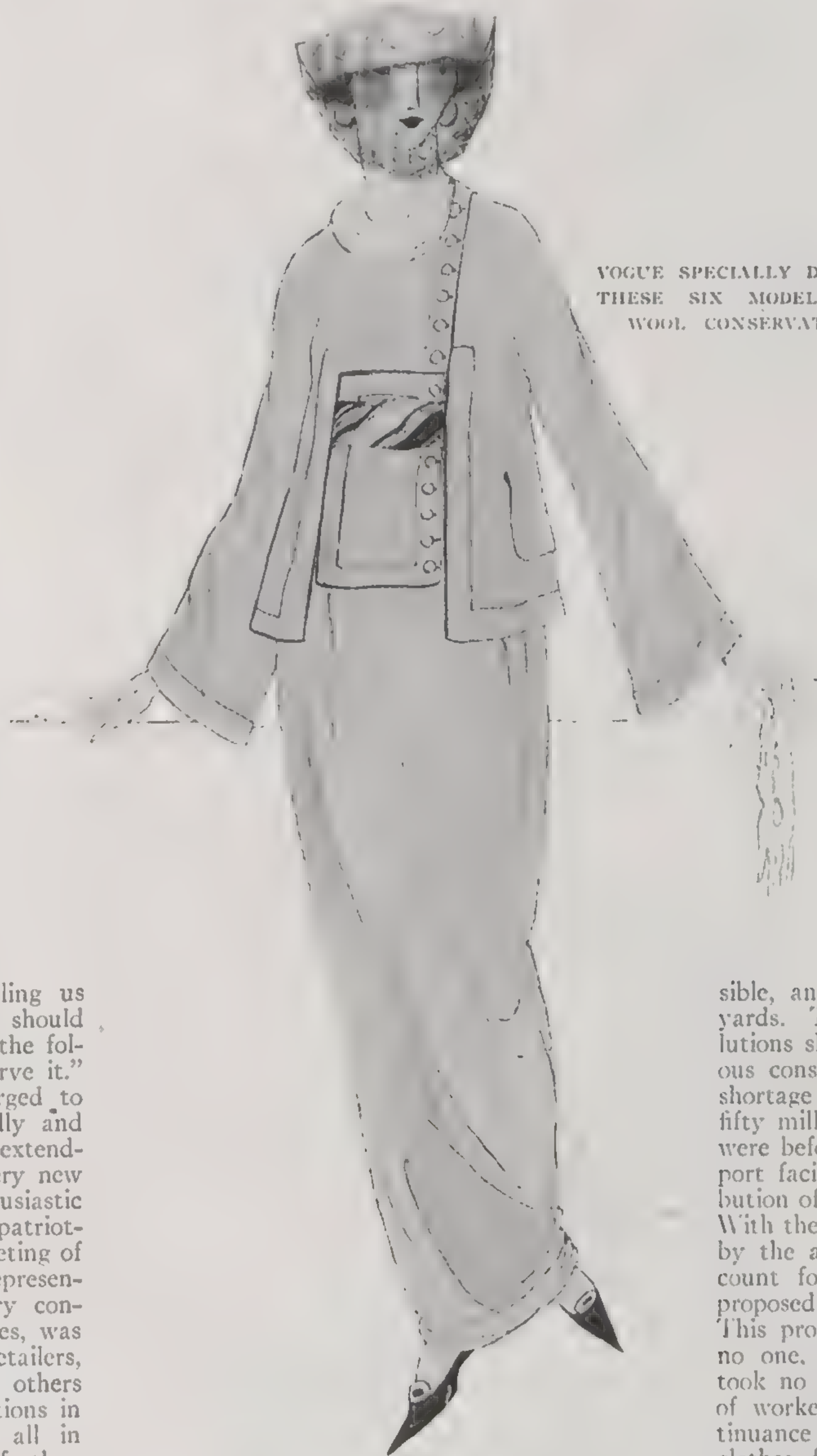
# WOOLLEN COSTUMES THAT SAVE WOOL

Well within the Yardage Limit Are These Costumes That, Just Because of Economical Narrow Skirts, Tight Sleeves, and Short Coats, Achieve a New Phase of Smartness

*Note:—Wool conservation is one of the vital needs of the day. Manufacturers of women's clothing and designers of fashions have pledged themselves to the limitation of yardage, a move which has been endorsed by the whole country and by Paris. The co-operation of the manufacturers being assured, Vogue offers for the needs of the woman whose clothes problems are solved by local tailors and dress-makers, these two pages of designs, featuring the slim silhouette. From two and one quarter to four yards of material will make any one of these models, and the Vogue Pattern Service will cut a flat pattern of any one of these designs, in size 36, for \$3. Other sizes will be cut to individual measure for \$5; with the \$5 order there comes, in addition to the flat pattern, a pinned paper pattern showing how the dress is put together*



*One almost feels that a decrease in material means an increase in smartness, when one learns that this suit takes but  $3\frac{1}{4}$  yards of 50-inch material. It is of beige duvetyn, lined with black silk and trimmed with black silk cords and tassels*



DESIGNS BY TRAVIS BANTON

*Old-fashioned homespun is one of the newest fashions of the season. This design, suggested in platinum gray homespun, uses 4 yards of 54-inch material and is untrimmed except for buttons covered with the homespun and a crushed sash of bright coloured plaid silk*



*This way of conserving wool began at Eton long ago and has often been in favour—but never more than now. About  $3\frac{1}{2}$  yards of 54-inch blue serge will make this coat with the black satin bands, and the satin-banded serge tunic*

AMONG the slogans which are telling us the concrete forms our patriotism should take, to be the most effective, is the following: "Wool will win the war; conserve it." And this is a slogan which we are urged to accept and to put in practice as rapidly and as thoroughly as possible. The idea of extending patriotic endeavor to clothes is a very new one, but already it has received an enthusiastic endorsement which speaks well for the patriotism of fashion. Late in November, a meeting of about three hundred men and women, representatives of every branch of the industry concerned in the making of women's clothes, was held in New York. Manufacturers, retailers, designers, fashion writers, editors, and others were present to draw up a set of resolutions in which they pledged themselves to do all in their power to conserve wool. In brief, they agreed to effect a minimum saving of twenty-five per cent. of the woollen materials used in the manufacture of women's and children's outer apparel; to endeavor to encourage and stimulate the use of other materials or the combination of other materials with wool; to feature the slim silhouette; and to limit the makers of woollen coats, suits, and dresses to the use of three yards of fifty-four inch material, if pos-

sible, and in any event to four and one half yards. The enthusiastic adoption of these resolutions showed that every one realized the serious consequences which might result from the shortage in wool. It is said that there are fifty million less sheep in the world than there were before the war began. The lack of transport facilities interferes greatly with the distribution of this diminished supply of raw product. With the enormous quantities of wool demanded by the army, these are reasons enough to account for the shortage. Some radicals have proposed the adoption of a uniform for women. This proposal has received the endorsement of no one, not even of the Government, for it took no account of the hundreds of thousands of workers who are dependent upon the continuance of the vast organizations which supply clothes for women. Now we must face the problem of meeting the shortage, and, above all, of meeting it intelligently.

It is natural and characteristic that a young nation, once aroused from indifference, should be eager to do something very big and difficult to prove its patriotism. The big thing, the supreme renunciation, looks very glorious from a distance. It is easier to picture ourselves in sackcloth than in a new style of frock which we



think unbecoming. But the powers that be are wiser; they know the danger of precipitate destructive measures. So far, they have sent out but few mandates, and these are all definite and simple. To save certain foods and to wear a narrow woollen frock or a narrow silk or cotton one, if possible, is the sum of their injunctions. Surely we should be glad to obey them. In these days, when small actions have far-reaching consequences, we should be grateful for such a simple definite order as that which tells us to limit the yards in our costumes to three yards, if possible, and four and a half yards at the most, if as little as three is not possible.

#### PARIS AND THE MANUFACTURERS

The readiness with which those most intimately concerned have fallen into line, proves that the big interests are ready and willing to obey. All over the country we hear reports of organizations which have pledged themselves to work within these limits. The manufacturers in America are co-operating heartily. Paris has thoroughly endorsed the idea. Paris, indeed, tried to introduce the short material-saving jacket as long ago as last spring, and for some time the Parisienne has been using satin in certain tailored ways in which satin has never before been used. She has also been lining her coats with cotton, cotton voile, and cotton crêpe. Immediately after the meeting in November, Madame Paquin, as president of the Chambre



*This patriotic person could have two of these suits from the amount of material allowed for one, for she uses but 2½ yards of 54-inch broadcloth. In black or navy blue, it has a narrow collar of black satin, a black satin fold and a fold of white piqué to match the vest at the wrist, and three rows of covered buttons*

Syndicale de la Couture Parisienne, cabled the endorsement of the desires of the U. S. Government in the matter of yardage and added that little if any wool had been used by the members of the association in their new models. When Paris is behind this movement there can be no doubt of its being fashionable and no fear that the narrow silhouette will not be thoroughly modish.

#### THE SLENDER SILHOUETTE

The new costumes which have made their appearance thus far have been designed with the idea of wool conservation in mind. The silhouette is slender, there are no wasteful details, and the cut is very straight and narrow. Boleros and Eton lines are seen in many jackets; skirts are scant; sleeves are small; collars are of the narrow shawl variety or of some material other than wool. A combination of materials is the refuge of those who cannot wear the very slender lines. Though conservation of all materials is urged, we can afford to be a little more lavish in silks or satins, and these are combined

in many interesting ways with serge, tricotine or gabardine, the silken materials being used to supply the needed fulness.

#### DESIGNS TO MEET THE EMERGENCY

The designs on these pages have been created for Vogue with these ideas in mind. Several of these costumes can be cut from two and one half yards of fifty-four inch material or less; none require more than four yards. Any of these models will be cut to measure by the Vogue Pattern Service. They are an example of the stimulus that imposed limitations have had upon talent. Cleverness is always spurred by difficulty. These suits have been planned for wool materials, but they would be equally good in silken ones, and they are full of details which again prove the possibilities of slender lines. There is little fear that designers will be led into the unfortunate exaggerations of former experience. When narrow skirts were last in fashion, the effects were sometimes disastrous to dignity and taste. But expert cutting and the impulse of the whole world of clothes towards the normal and the simple will obviate the repetition of former faults. Many very clever ideas have already appeared. Indeed, seldom has a fashion decree been received with such hearty approval as has this most deserving one. For the slender figure, any two of the three costumes sketched on this page could be made out of the number of yards allowed for one.



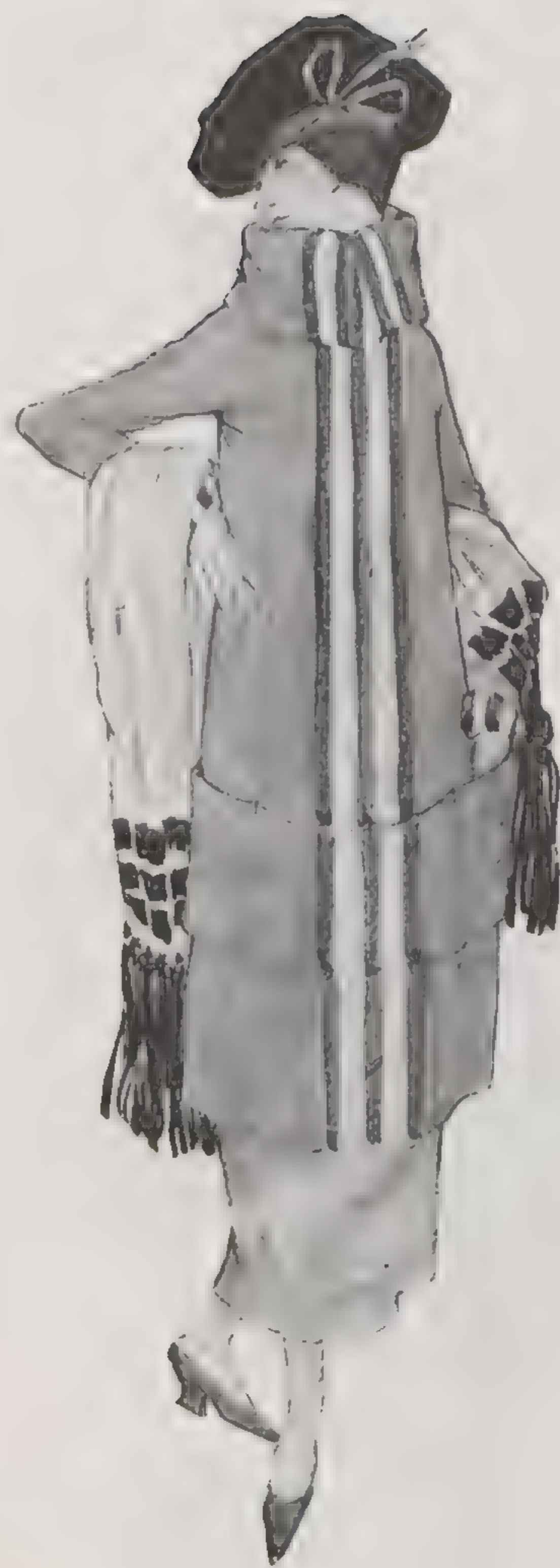
*Here, indeed, is a prize-winning conservator of wool, for this frock uses but 2½ yards of 54-inch material. It is of navy blue tricotine with collar, cuffs, and belt of white homespun, a trimming of black wool stitching, resembling jagoting, and a cuff of black silk on the skirt*



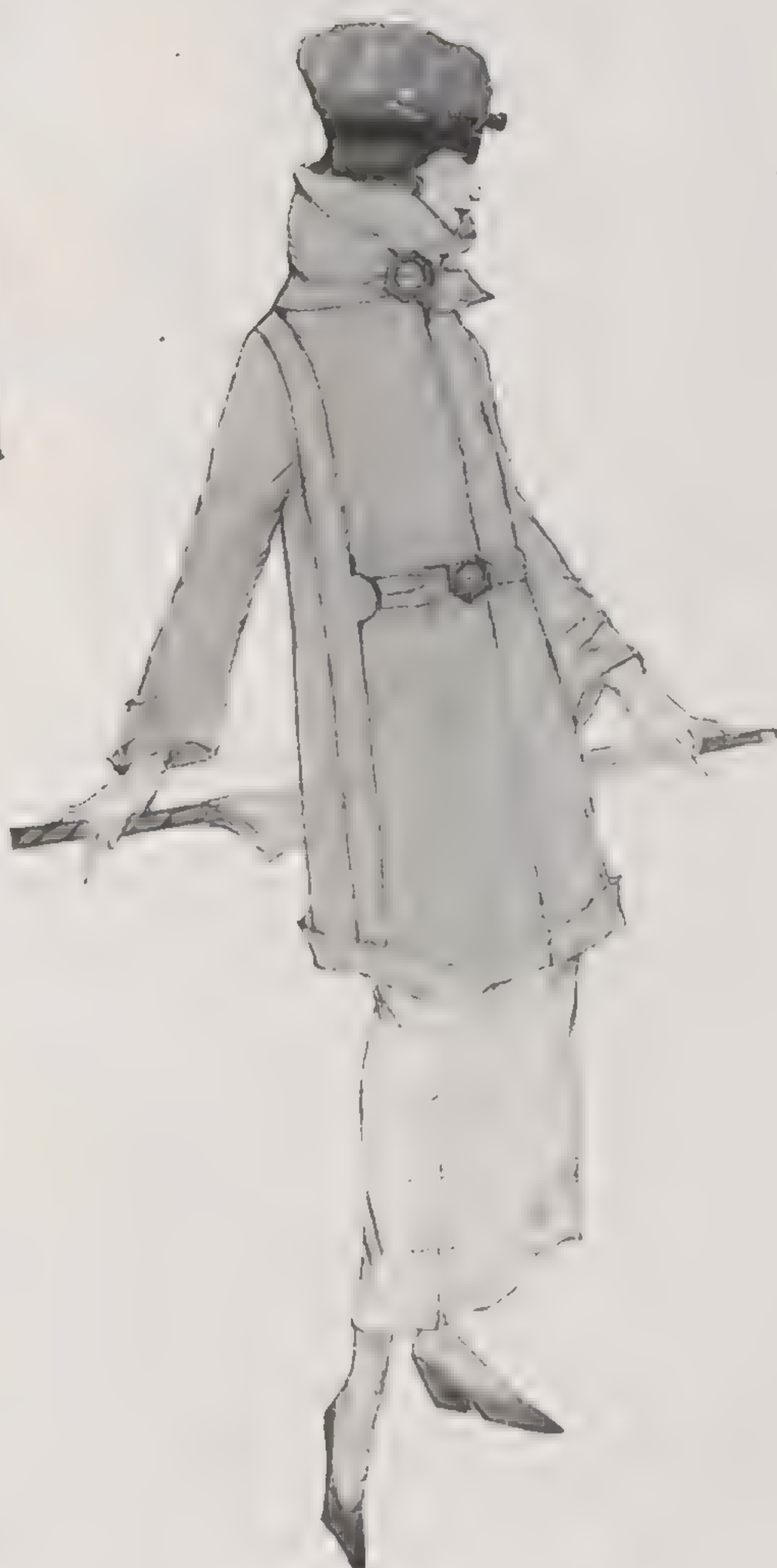
*There are but 2½ yards of 54-inch material in this frock—but it would be greedy to ask more of carnation red wool jersey, faced with black satin. The becoming long-waisted basque is very new, and still newer are the spiral collar and cuffs of white organdie*



(Right) In the interest of wool conservation, the Parisienne has shortened the hitherto full-length top-coat which she has been wearing in preference to suits for some time. Chéruit herself wears this Rodier homespun model with a long waistcoat of blue and white knitted fabric (also from Rodier) and with two little pockets for any trifles that are too small to go in the big ones at each side



Chéruit did not cut this garment according to the cloth, for although she made the coat of a homespun that matched the army blue of the uniform of France, and bound it with gold faille, she could not resist giving it thoroughly feminine lines. In spite of its slim silhouette it has a slightly circular air, for it hangs from an outlined yoke. That stamp of novelty, the absence of fastenings, is one of its features



The problem of looking as good a sport as you are—or a little better—is solved by Chéruit in a coat of checked Rodier velours in brilliant green, yellow, and red, bound in bright blue satin, with a narrow tie belt of blue. Many of the new coats are fastened only by a belt; but this one, so daring in colour and pattern, is conventional in spots, like many another free-lance, and fastens invisibly at the neck

MODELS FROM BALCH PRICE

CHÉRUIT'S TOP-COATS GROW SHORTER

AS THE LIST OF GOVERNMENT

USES FOR WOOL GROWS LONGER

A coat for country wear, from Bulloz, gives colour to the landscape as well as to the idea that coats will be cut on narrow lines. It is of geranium red velours, faced with velvet of the same shade, and lined—thanks to the unerring French eye for contrast—with navy blue surah silk. The collar, belt, and cuffs, fasten with buckles of a red composition





Campbell Studios



Alfred Cheney Johnston

Miss Aileen B. Sedgwick, one of the most popular of recent debutantes, was married at the home of her uncle and aunt, Mr. and Mrs. J. Rich Steers, to Mr. James Blackstone Taylor, junior. The wedding was hastened because of the fact that Mr. Taylor, who had been at the Aviation Training Station at Bay Shore, was expecting his commission in the Aviation Section of the Signal Corps. The bride wore a costume of white satin and a rose point-lace veil which had been first worn by her great grandmother.



Karaman

Miss Charlotte Foxwell Werner, daughter of Mr. Walter Mortimer Werner, was married in Saint Thomas's Church to Mr. Donald Vaughn Lowe, son of Mr. Herbert G. Lowe. The bride wore a costume of white satin with sleeves of white chiffon and her tulle veil was arranged most cleverly under a Russian head-dress of silver cloth edged with tiny orange blossoms and patterned with a design of larger flowers. Her only attendants were Miss Elizabeth Gifford, who is her cousin, and Mrs. Emerson Bigelow.

IT TAKES TWO TO MAKE

A WEDDING, BUT ONE

OF THEM WILL MAKE

A CHARMING PICTURE

Miss Margaret Trevor, daughter of Mr. Henry Graff Trevor, was married in Saint Bartholomew's Church to Dr. Irving H. Pardee, son of Mrs. Ensign B. Pardee. The bride, who is photographed with her sister, Mrs. J. Couper Lord, who was her chief attendant, wore a gown of white satin and point-lace and a veil arranged in a very original manner, flowing out from beneath a white tulle cap with a becoming upstanding frill and with clusters of orange blossoms at each side. Mrs. Lord wore turquoise blue chiffon over pink satin and a hat made of orchid pink chiffon.





Charlotte Falchild

MRS. WILLIAM ASTOR CHANLER

*Mrs. Chanler, who had charge of the official British Relief Exhibit at Hero Land, is President of the French Heroes Fund. This organization, for more than a year now, has devoted itself to relief work among the war victims of France. In addition to establishing workshops for maimed and blinded soldiers, it has recently purchased the Château de Chavagnac, the birthplace of the Marquis de La Fayette, and has converted it into a home and school for French orphans and for the sons of French, British, and American heroes who have died on the battlefields of France.*



# THE WHY OF WHEATLESS WEDNESDAY

"FOOD Will Win the War" is a slogan which confronts us constantly. But there should be added, "Not the food that is eaten but the food that is saved to be sent abroad." And the word "food," for the European, is spelled "W-H-E-A-T." No other commodity plays so large a part in his diet; and, although our Allies are carefully cutting consumption and eliminating waste, there is not enough wheat to last them through the year, because the soldiers and the women doing the hardest physical labour require larger quantities of nutriment than under ordinary conditions, and the farmers of Great Britain, France, and Belgium are no longer tilling the soil. They are fighting. The fields are deserted except where they are being cultivated by women and very old men. Therefore, this year, the wheat production in France is hardly more than half the normal amount.

France, Great Britain, and Belgium import forty per cent. of their wheat in peace times. This year they must have half as much more. Most of this we must supply, in spite of the fact that our present wheat crops are smaller than usual. It is difficult to think in millions, but our quota for our Allies must be two hundred and twenty million bushels and, at our present rate of consumption, we have only eighty-eight million bushels to spare. The difference we must save.

When one reaches this point, some unconsciously facetious person complacently suggests, "Ship them corn and let us eat wheat." To explain why this is not feasible let us tell you a story.

## THE CROP THAT PIERRE GREW

The scene is a small fishing village in Brittany, and the time is a little while before the beginning of the war. Down at the wharf lies a fishing smack, ready for sailing, and toward it wends a strange procession. First Pierre, the father, wearing a queer decoration—long braided strings of dried onions which are draped around his shoulders and body and which trail behind him. They look much like the ropes of garlic that are seen in our markets. They are the crop that Pierre's little farm has yielded as a result of his labour. He is going to Cornwall to peddle his onions from door to door. It is a great occasion to be well marked by ceremony, for Pierre will probably be absent a long time.

Behind Pierre follows Marie, his good wife, carrying huge round loaves of wheat bread, very hard and dry, more than two feet in diameter. Following Marie are the children, little Céleste and Louis, the baby. They travel almost hidden from sight by great circular bread screens, from the sides of which protrude their funny fat legs and arms, making them look like big turtles walking erect. Louis trips on the edge of his burden and falls, wailing. He is soundly scored by his mother. She cannot administer corporal punishment for her hands are too full. Louis rights himself once again and proceeds. To the boat to unload, and back again to the cottage for a new supply they make their way many times until Pierre's smack is well stocked with his onions and the precious wheat loaves which will compose almost his whole food supply while he is absent. For bread constitutes fifty per cent. of the food of the Frenchman—peasant and aristocrat—a fact to be marked by meat-loving Americans.

## WHY PIERRE CANNOT EAT CORN

It would be silly to ask Pierre and his kind to substitute corn for wheat as a diet. In all probability, Pierre has never seen any cornmeal. Corn is not grown in France, to any extent. Sweet corn will not ripen. The French could not grind corn if we sent it to them, for they have no mills properly equipped. But even if the corn could be prepared for cooking, Marie would not know what to do with it. Some one says, "She could be taught." But it is certain that that person has never conducted a campaign to introduce some new food product, and does not know what endless talk-

*Note:—Vogue has specially prepared this article, with the coöperation of Mr. Arthur Williams, Food Administrator of New York and representative of the U. S. Food Administration at Washington. The reasons for the necessity of saving wheat for our Allies are given, and the statistics have been furnished by Mr. Williams's office. Practical suggestions for the substitution of other than wheat flours are included, and recipes prepared with this idea in mind will be found in this and later issues in the Hostess department. This article will be followed by others dealing with the conservation of foods.*

By GRACE CRAWLEY OAKLEY

ing and demonstrating are involved. It is a weary matter, even in peace times.

Besides this, Pierre's little boat no longer plies its way to Cornwall, for, alas! Pierre has gone to the great war. Marie's heart is frantic with care and anxiety. With what dread foreboding she awaits news from the front, or, if the worst has happened and her Pierre. . . . Then she is sunk in dull despair. Certainly this is no time to preach dietetics to her. Marie thanks the good God for what familiar food He sends her and cooks it in the easiest manner, so that her no longer chubby little ones will be nourished as well as may be and she may be freed to do the many kinds of war work into which she plunges, that the end may be hastened and other women's men may be saved.

Marie's neighbours are in no more fit condition for education than is Marie. There is not a house in the village but has given one of its men to the country—sons, brothers, lovers, and husbands, they are all in the trenches; in the hospitals; wounded, disabled, or lying quietly in the open; and the women who wait—could one teach them new methods of cooking?

In Kipling's story, "William the Conqueror," the rice-eating peasants in India refused their rations of other grains, during a famine. "They clamoured for rice," Kipling tells us, "unhusked paddy, such as they were accustomed to—and, when they found that there was none, broke away weeping from the sides of the carts. What was the use of these strange hard grains, that choked their throats? They would die. And then and there very many of them kept their word. Others took their allowance and bartered enough millet to feed a man for a week for a few handfuls of rotten rice, saved by some less unfortunate. . . . In vain the interpreters interpreted; in vain two policemen showed in vigorous pantomime what should be done. The starving crept away to their bark and weeds, grubs, leaves, and clay, and left the open sacks untouched." And so, the goats got "the good grain that these imbeciles rejected." This is not fiction, it is history. It has already happened in Belgium and it will happen in France, unless we act wisely and quickly. Suppose, for the sake of argument only, that the people of these foreign nations could readily use other grains for food. Even then, these grains would not stand a sea voyage, unduly protracted by war conditions; they would rot on the way.

## OUR SOLDIERS, TOO

But not only France and England and Belgium need our help. All the soldiers must be fed—even our own sons and lovers in the trenches. They cannot fight well on empty stomachs. It is hard to fight with enthusiasm when knees tremble with weakness. It is difficult to keep a stout heart when one is cold and hungry. Some one has said that "dyspepsia makes us all cowards"; he might well have added that hunger spells panic. They must all be fed—the soldiers, the women, the babies. The future of nations hangs in the balance.

And even if we could reach our full quota—Washington tells us that this can be effected by saving the equivalent of one pound of flour a week for each person—it would not be enough. For there are the submarines, and, so long as we have alien enemies in our midst, there will be mysterious wharf fires in the great grain elevators and explosions in storage places. The need for conservation is not a theory of great economists or hoary statisticians; it is one of the realest facts of our present existence. Every American citizen must do his or her part.

We must substitute. And how the Ameri-

can woman hates substitution. It smacks to her of paste jewels and imitation laces. But there is comfort in the suggestion that the white finely bolted flour which we hold in such great esteem is deficient in certain qualities which are essential to a healthful diet. These are found in the by-products which we have hitherto discarded and which we are now urged to use. There are other flours which produce much better results than wheat. "Thus spake Zarathustra," or, M. Emile Bailly, the great chef of the St.

Regis, when he was asked about it.

"Won't you tell us," we asked, "what you think of using other flours in the place of wheat, and won't you give us a few of your wonderful recipes?"

Monsieur shrugged his shoulders. "Madame, I am so bezy. Hundreds of people I feed to-day. Madame will excuse me, I cannot speak for ze publication. I have no need to. My reputation, she is international. Madame—"

"But, Monsieur, we ask you, not as a busy person, but as a Frenchman, as one of the race which never denies the slightest request of a woman."

A gay little twinkle flirted at the corners of M. Bailly's dark eyes, "But, Madame, you see I am no longer a Frenchman." His mother tongue belied his assertion and he dropped quickly into broken English. "I am one—I am ze American citizen."

"A double reason," we insisted. "Surely, there is no finer combination of gallantry than the Frenchman who is also an American citizen."

Monsieur's smile was transformed into a laugh; he laughed in his throat, with his eyes, with his hands, with his shoulders.

"Madame flatters; but she shall have what she wishes. I give you wonderful recipes for ze luncheon—for soup, for bread, for dessert."

Then he added impressively.

"*Mais écoutez, Madame; I have long, what you call it, substituted. I have always used rice flour and potato flour in soups and in pastry, not to save, but because they are better. Now here is a soup—*"

M. Bailly, with the international reputation, leaned back and shut his eyes as though dreaming of enchanted palaces and magic dinners. In the loving tones the music-lover uses when he speaks of smoothly bowed melodies, he spoke of his soup.

"Take one and a half ounces of cream of rice and one quart of milk. Then stir the rice flour with one-fourth part of the milk; very gently, but until it is blended, Madame, until it is," he shrugged his shoulders and waved his hands, "just so. Next set the rest of the milk on the fire and, when it boils, add the paste by constantly stirring, but not with a spoon, Madame, not with a spoon; with a whip. *With a whip.*" This delicate point settled, both of us breathed again. "Allow the mixture to boil thirty minutes, no longer. Strain then the soup and add the yolks of three eggs which have been beaten, well beaten, Madame,—beaten to a froth. And almost have I forgotten the cream should be well seasoned with salt, and to the yolks first should be added just a pinch," Monsieur blew the amount from his finger tips, "of nutmeg. And then Madame has a soup that will serve four people, and such a soup, *delicieux comme un rêve.*"

Thus did the great M. Bailly regale us, and he added that, for war bread or rolls, a dough is made of one quart of water, one ounce of salt, twelve ounces of the inside mealy part of baked potatoes, ten ounces of corn flour, two ounces of yeast, and two pounds of rye flour. This dough should be quite firm. It should be allowed to rise and then refolded and set aside in a warm place for about twenty minutes. After this it should be moulded into loaves and baked in the regular fashion.

For a jelly roll, potato flour is substituted for wheat and M. Bailly assured me that the result was "much, much more delicious." Certainly his roll would melt in one's mouth. To obtain this very delightful result one-half pound of sugar is stirred to a cream, after

(Continued on page 110)





SOCIETY, ON WAR WORK BENT,  
WEARS ITS MOST SOBER GARB,  
FOR FIFTH AVENUE HAS BEEN  
BUSY RATHER THAN GAY,  
THOUGH ALWAYS INTERESTING



Mrs. Stephen Peabody, junior, wearing a broadtail coat and a graceful flat hat, walks briskly along the Avenue with a companion whose frock of wool and satin shows the present vogue of practical patriotism



Mrs. James Blackstone Taylor, junior, (at the left above) was Miss Aileen Sedgwick before her marriage recently. This snapshot shows her as she stops to chat with a friend, probably about some war charity

(Right) Mrs. William Baylis, junior, wears a very graceful costume indicating the straight silhouette which will be accentuated in the fashions of spring; it is appropriately topped by the smart and distinctly becoming small hat

(Left) Mrs. Filley, before her marriage to Lieutenant-Colonel Oliver Dwight Filley, was Miss Mary Pyne, the daughter of Mr. Percy Rivington Pyne. The wedding took place on December fifteenth at the Church of the Epiphany



©Western Newspaper Union

Miss Hilda Holmes, walking on the Avenue with Miss Constance Robeson (at the right) is leading one of her fine German shepherd dogs, of which she has many

Mrs. Bernard M. Baruch, who does much war work, is now making her home in Washington. This picture was taken on the Avenue during one of her visits to New York

Miss Edith Webb (at the left) wears a hat of drooping brim, and her gown has the new tapering effect. At her right is Mrs. F. B. Grinnell of Charles River, Mass.



## REMAKING HOMES IN DEVASTATED FRANCE

The Work of the American Fund for French Wounded at Blérancourt

*Note:—\$175 will establish a family in a portable house with an outfit of furniture and tools. The American Fund for French Wounded, at 20 West 23rd Street, New York, will receive contributions*

WE had motored out from Paris, the American girl driver and I, to visit the community centre established in the heart of devastated France by Miss Anne Morgan and her co-workers of the American Fund for French Wounded. We had heard that these women, under French authority, were rehabilitating twenty-seven ruined villages, and we wanted to see this reconstruction work upon French soil. We wanted to meet the handful of American women who were not only helping to rebuild the homes and supplying the needs of the crushed and discouraged refugees, but were inspiring these people with a new courage and a new strength to face the life before them. The shell-torn road, winding past fields which were honeycombed with trenches and past silent and deserted ruins, brought us up to Blérancourt.

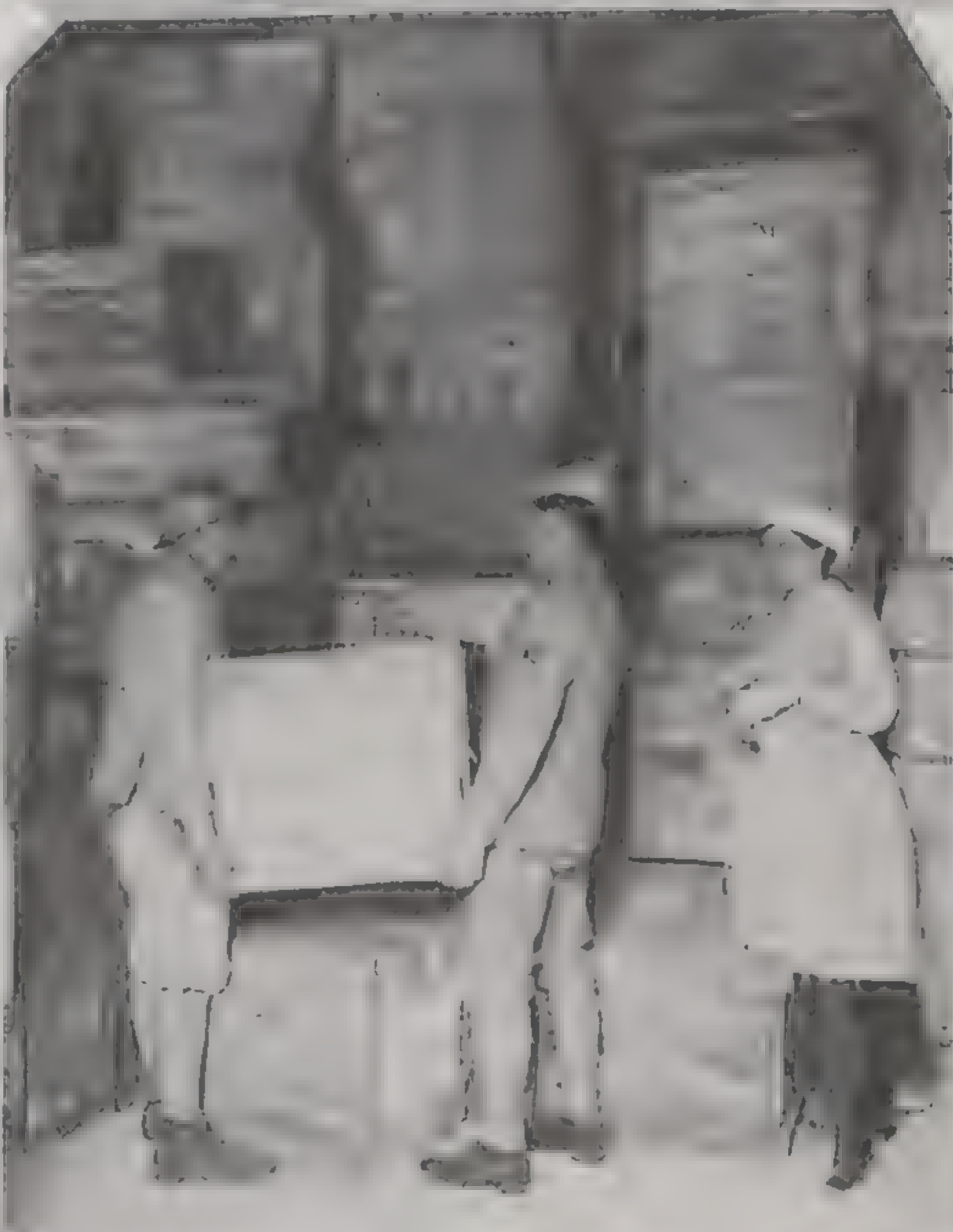
## OUR ANTHEM IN FAR-AWAY FRANCE

"Hush, what do you hear?" my companion suddenly inquired, as we approached the village.

We listened and caught the strains of a band, and we speeded up our car, for they were playing our own national hymn. To hear the "Star-Spangled Banner" while crawling through the wreck of a devastated town, picking our way over destroyed roads, and avoiding the swarms of French soldiers that made the street blue from end to end, was a new and glorious sensation. Soon we discovered the reason for the music, the crowds, and the feeling of excitement that pervaded the village. The Minister of Agricul-



*This is one of the workrooms where garments are made, repaired, and distributed to the old women and little children who are all that were left in the villages near Blérancourt*



*(Left) A soldier on leave from the trenches takes his rest by working for the American Fund, under special orders from General Joffre*



*(Above) The office is in one of the portable houses. Miss Anne Morgan is standing at the window and Mrs. Anne Dike is seated inside*



ture was visiting Blérancourt and had just decorated Miss Anne Morgan and Mrs. Anne Dike with the Order of Merit, because of their services to France. Furthermore, "movie" men—French official war photographers—had come to make a kinematograph of the first American settlement in ruined France. In the public square where the Hôtel de Ville had once stood, the regimental band was playing the American national anthem; and talking to the commandant was Miss Morgan in a long "overall" smock of blue linen.

She greeted us cordially and was glad to talk to us about the work.

"I am sorry to receive visitors in so dirty a blouse, but I've been whitewashing," Miss Morgan apologized. "We live where the Boche soldiers were quartered—the only part of the old Château of Blérancourt that is habitable. After thirty months of occupancy by the Germans, it was in such a condition that we had to scrape the walls with pieces of glass and then borrow whitewash from the military authorities to give them a coating. Come, I'll show you."

*(Continued on page 96)*

*Every day is moving day at Blérancourt—at least, every day that some one sends \$175 to equip a family with furniture and tools*





*"The Gipsy Trail," with Phoebe Foster, has a great deal of the spontaneous "come and play" spirit that makes everything that comes under its spell seem young and fresh and worth while, and this actress, as the heroine of the tale, has much of the spirit of the play*



Alfred Cheney Johnston

*The more we see of Helen Westley, the more we are interested in watching her mobile face and hearing the inflections of her voice; in the last bill of the Washington Square Players she appeared in three of the four plays given, and was one excellent reason for their success*



*Master Frank Longacre. All of us have a natural aversion for the "stage child," but to see a perfectly wholesome boy like Frank Longacre, who plays the rôle of the small Brother in "The Gipsy Trail," is to revolutionize our views*

*(Left) Bella Nodell. "Pippa Passes," as the Neighborhood Players presented it, was not so much a play as it was a series of highly decorative scenes; and Bella Nodell, as Ottima, the wife of Lucca Gaddi, was a wonderful addition to the many coloured picture*

*(Right) Elsie Janis didn't wait a minute after she left "Miss 1917,"—she just applied for a passport for France, where she hopes to make a tour of all the hospitals and amuse the wounded soldiers*



Three photographs by Goldberg



Abbe



## S E E N o n t h e S T A G E

The Critic Notices a  
Change in the Plays  
the Theatre-going Pub-  
lic Now Patronizes

By CLAYTON HAMILTON

(Left) Maxine Elliott has returned to the American stage in a revival of that comedy of manners, "Lord and Lady Algy," in a cast that includes William Faversham, Irene Fenwick, and Eva Le Gallienne

If you are one of those who have always wished that Forbes-Robertson would act for the motion pictures, you will be interested to know that he has just finished playing "The Passing of the Third Floor Back" for the screen



Arnold Gentho



Victor Georg

FROM the point of view of commerce, the current theatre-season has been the most discouraging that has occurred within the memory of any manager. Throughout the last two months of 1917, it was difficult to give away a pass with any hope that the recipient would be willing to pay the war-tax for the privilege of seeing the production to which it offered an admittance. The receipts of the New York theatres—to quote a Wall Street term—touched a new "low level"; and a treasurer who had counted up a meagre hundred dollars on a Monday night would call up the treasurer of some competing theatre, only to be informed that the rival "attraction" had played to a business of sixty or seventy dollars. This "bearish" situation was very hard on the playwright, the actor, and the manager; it was hard on anybody who had a stake in the prosperity of the theatre.

## THE USES OF ADVERSITY

When business is bad, a sympathetic commentator must apologize for quoting a statement so dauntless in its optimism as that well-known line of Shakespeare's—"Sweet are the uses of adversity." Yet it is by no means beyond the reach of likelihood that our American theatre may gain even more than it may lose because of the hard times through which it has been forced to pass. The sudden and tremendous falling-off in patronage which overtook our theatre at the outset of November may reasonably be ascribed, in retrospect, to two causes. The first cause—more emphatic in immediacy—was the drastic imposition of new and unaccustomed taxes and the consequent depression of the economic atmosphere; but the second—and more important—cause was a sudden waking up of the theatre-going public to the fact that most of the "attractions" offered on Broadway were not sufficiently important to justify the expenditure of five dollars of money and three hours of time.

These two negotiable commodities—time and money—took on an added value when this nation awakened slowly to an understanding that it stood at war. The public sensed, without premeditation, a reversal of the ancient proverb, and sud-

denly declared, "In the midst of death, we are in life." Before the magnates of our theatre—who pride themselves on their ability to "feel the pulse of the public"—had noted any quickening of the nation's heart, the public had resolved to forsake the primrose path of triviality and to look into the eyes of life itself with unaverted gaze. The "man in the street" was no longer willing to pretend

that life was nothing but pretense: he demanded intimations of reality, and became more exacting in his theatre-going. The managers were disappointed and surprised when they suddenly discovered that the customary substitutions for an honest art were no longer potent to attract a presumably unthinking public. The theatre-business sagged; but this sagging necessitated new and drastic

measures; and these measures may come, in time, to be regarded as a precious jewel in the head of an ugly and venomous condition.

In the "bullish" days before America acknowledged, by an act of Congress, the existence of a state of war with Germany, the theatre-going public was willing to pay money to see again what it had seen before. A general theatre-going habit carried to success many second-hand and third-hand imitations of plays which once had launched original ideas. Any entertainment which was good enough, along accepted lines, was good enough; and it was easy for an imitative playwright to make money in the theatre. But the new demand for a renunciation of nonsense caught the theatre off its guard. Neither our playwrights nor our managers were prepared for that sudden mobilizing of a nation which demanded that the stage "should hold, as 'twere, a mirror up to nature."

Yet—to repeat that axiom of Shakespeare's—"Sweet are the uses of adversity." Our stage has been required to discard the lumber of many a too easy yesteryear. Gone are the false "crooks" and the false detectives, the rural "types" who used to talk so glibly the latest slang that happened to be current in Times Square; gone forever is the easy opportunity of swimming to success upon the bosom of a current started, long ago, by George M. Cohan. Even the Broadway public has discovered that Broadway looks very little on a map of the world.

## THE TRIUMPH OF FINER FEELINGS

Much has happened in the last six months; and an immediate result of the tragic ticking of the clock is the simple but epoch-making fact that America is not so vulgar as it used to be. The war, already, has refined us, by calling forth our finest possibilities of feeling. Our public, in the theatre, no longer laughs with affluent hilarity at any reference to any brand of cheese. We have not, by any means, renounced our sense of humour; but we have grown to demand a reason for our laughter. High comedy has come to seem more estimable in our

(Continued on page 112)



Goldwyn Film Company

When there are long lines outside of the moving-picture houses, it is a sign that they are waiting to see Mary Garden in "Thais," from which this is a scene



# MAKERS of MUSIC

The Musical Season Is  
Enriched by New  
Operas and Concerts

By  
HIRAM KELLY MODERWELL



Maurice Goldberg

When "Marouf" had its Metropolitan première, Frances Alda made the rôle of the Princess a thing of vitality and charm

AGAIN we are intrigued by the story of Marouf, that immortal scoundrel who cobbled shoes in Cairo many centuries ago and died only to rise again in popular tradition, to travel from land to land in the wandering tales of the people, to be written down in "The Arabian Nights' Entertainments," to serve as the hero of many another tale, and latest, but not last, to become the chief personage of Henri Rabaud's opera, "Marouf." This opera was produced at



Pauline Hamilton

Edna de Lima gave her first concert in New York at Aeolian Hall in December. She came to New York via Covent Garden and Vienna



Maurice Goldberg

Andres de Segura has caught the oriental sense of the comic and has imbued with it his rôle of the Vizier in "Marouf"

the Opéra Comique in Paris shortly before the outbreak of the war, and now it has been brought to the Metropolitan Opera House in New York as the first "novelty" of the present season. Marouf is a distinguished rascal and one not to be flouted, even though he passes himself off on the Sultan as the richest merchant in the world, marries the beautiful princess, and empties the treasury of his powerful father-in-law on no other security than that of a fictitious caravan which never arrives.

For Marouf dates back to the days when fraud was a virtue. In those times, a people suffering under a dozen forms of tyranny and misfortune, human and

natural, was naturally led to believe that any happiness or fortune obtainable from life, by whatever means, was legitimate gain. Where justice is a mockery, it is difficult to make honesty a virtue. The thousands who revelled in the tales of the Thousand and One Nights believed that he is most honest who can foil the dishonest tyrant; he is wisest who can outwit the shrewd. So there arose the thousand and one heroes of the Thousand and One Nights, and every one of them great, not by virtue of honesty or goodness, but by virtue of guile, magic, or luck. The qualities praised in these stories as heroic are not those hymned in the great Christian epics of King



Davis and Sanford

Imagine an exquisite lyric soprano voice, used with simplicity, and you have the salient characteristics of Greta Torpadie

Arthur and Roland, but when the latter were written, some general concept of justice had become spread abroad in the world, and the qualities of bravery, courtesy, pity, and generosity were characteristic of the age. Only the needful qualities of a cruder age and more callous society are extolled in the Arabian Nights, and the qualities which enabled a man to grasp his opportunities were sung of with the most admiration.

(Continued on page 90)



This is Pierre Monteux, who has spent two years in the trenches, and who now is the new conductor of the Metropolitan



A

R

T

By MARION E. FENTON

PROPHETIES of what the art season held in store and of what the much-talked-of effect of war upon art would be, are beginning to be put to the test by the winter exhibitions. If one may judge by the Winter Exhibition of the National Academy of Design, the war has not materially altered either the point of view or the characteristics of the artist's work from those of other years. Possibly we must admit that it has curbed the free flow and lessened the number of canvases painted, with the result that a surprising number of the paintings shown are already old friends from other exhibitions. One thing, however, which it seems to have done, is to teach our painters to find inspiration at home and to look more and more to the scenic beauties and human interest of the west and middle west of this country; for it is not to be denied that they exist there.

## THE WINTER ACADEMY

Taken as a whole, the Winter Academy was an exhibition of technical excellence with a larger proportion of admirable works and fewer poor canvases than formerly, although the effect of the Exhibition was greatly marred by bad hanging. If the painting which hung in the so-called place of honour in the Vanderbilt Gallery, which was given to Sargent's "Portrait of John D. Rockefeller," was intended as the key-note to the whole, it must have been for an unsympathetic technique, for the portrait is scarcely a credit to the brush of Sargent or an inspiring introduction to the galleries themselves. Possibly the fame of both painter and sitter, combined with the fact that as a whole the portraits in painting were as few as in sculpture they were numerous, won this canvas the central place.

*"Dancer and Gazelles," already familiar, won for Paul Manship the Helen Foster Barnett Prize at the Winter Academy Exhibition*

In the awarding of the prizes, the Carnegie prize was given to Redfield for "The River in Winter," a canvas far above his usual somewhat obvious snowy landscapes. While still a winter scene

*"The White Shore," by Alexander Bower, is a vision of that New England which is portrayed in every Winter Academy*



with snow-patched foreground and scraggy trees, it was painted with greater refinement and imagination and more delicate study of soft greyed mauve and blue, livened with touches of gold, than one has come to expect from his brush. Even distractions of the foreground were forgiven in the delicate study of reflection and charm of colour. That the Thomas R. Proctor prize for the best portrait in the Exhibition was awarded to William J. Whittemore, for his "Portrait of Talcott Bates," was perhaps due to the scarcity of available portraits in the Exhibition. Taken as a portrait, the head alone was alive and admirably painted, but the figure was stiff, and a large and unimaginative canvas of harmonious colour and over-finished technique overwhelmed it. The sharp contrast to this staid, aristocratic, and finished canvas was the fresh spontaneous "A Child of Monhegan," which won the Isidor Medal for Alice Kent Stoddard. It was a free well-handled study which gave promise of strong work. The first Altman prize was given to Daniel Garber for his figure composition, "Boys," which came as a surprise last winter at the Pennsylvania Academy, for his public has learned to know him as the painter of landscape seen through delicate and lace-like foliage and has not been prepared for figure compositions. In the present instance, the colour is from his landscape palette and the interest more human than inspired.

*Luis Mora is among the latest recruits to the ranks of painters who find their subjects in the Indians of the American southwest*

The family group, "A Mother and Five Sons," by Karl Anderson, won the second Altman prize. In composition it is almost a family divided against itself,

with only the dog to hold it together, and an attempt, possibly, to make the background interpret the portrait figures against it. While the canvas is interesting in parts, with well-studied heads and some admirable colour, the figures lack in strength, and the composition is confused and lacks

(Continued on page 94)

*With a nice feeling for composition and line equal to that of the Japanese, Joseph Pearson, junior, painted "Winter"*







(Above) Fluted pilasters divide these library walls into book-filled spaces. The furniture does not follow any special period, and the whole idea of the room is solid comfort and relaxation. The Italian suggestion of the chimney carving is carried out in the piece of gilded leather above the mantelpiece, and the gilt candle-sticks make an added Italian note

(Below) The bedroom has cream white walls panelled in gold in the manner so prevalent in French château of the eighteenth century. This idea is carried out by the painted furniture which is also French, and of that period. A Hep-pelwhite four-poster, decorated in colours, has unusually graceful and delicate lines, in harmony with the rest of the furniture





# MRS. BRETT'S LONDON HOUSE

Chester House Is An Ex-  
ample of the Charm  
of Personal Expression

**I**N spite of the fact that London houses are famous for their beautiful furniture, pictures, and china, they often take on too much the air of a museum, and seem cold and aloof as homes, because they attempt too rigid an adherence to period traditions. By a disregard of formal arrangement, the Honourable Mrs. Oliver Brett makes of her house in Belgrave Street a home both for objects of art and for human beings.

The house is built in the Adam style; and on the very threshold, the appreciative lover of houses delays his steps to enjoy the creamy whiteness of the hall. White painted walls, a white mantelpiece, and a white marble floor, give full value to the black incised lacquer screen and cabinet on either side of the fireplace. This note is emphasized by a tapestry in the Chinese manner which hangs over the mantelpiece, of especial interest as an indication of the widespread influence on the eighteenth century English craftsman of eastern importations. Like Chippendale, the weavers and designers in the famous tapestry workshop in Great Queen Street, Soho, were inspired by the examples of Chinese art which reached England at this time. John Vanderbank was perhaps the best known of the Soho tapestry workers, and it was he who conceived the idea of "Indian" tapestries, the designs for which were accurate copies from the lacquer screens brought from China in such numbers during the latter half of the seventeenth century. The piece of tapestry over the mantel is an excellent example of the work of the Soho looms at this period.

From the hall, one door leads to the boudoir and the other to the library. The latter room has very beautiful proportions, with an elaborately moulded ceiling and a fine stone chimney-piece. The green and gold walls are divided by fluted pilasters into partitions filled with books. The room has a delightful air of solid comfort and a very personal atmosphere. Deliberate incongruities, such as the proximity of an Italian settee to a unique gilded Chippendale table, abound here, and it is largely to them that this happy room owes its distinction.

The dining-room is a charming arrangement of mauve, green, and warm biscuit colour; the furniture is painted a blue gray.

On the other side of the hall is the morning room, a subdued shimmer of blue and gold. The walls, which are of stretched canvas painted with old-gold, have great decorative value. Against this background hangs a picture by Sims and various paintings in Italian gilt frames. The furniture is blue, and soft oriental carpets carry on the pervading notes of blue and gold.

The walls of the bedroom are of cream white, panelled in gold. The four-posted Hepplewhite bed is decorated in colours, and the room is furnished with a suite of French painted furniture of the early nineteenth century.

*In contrast to the Eastern simplicity of the hall, is this informal blue and gold drawing-room. Canvas walls, painted with old-gold, are especially decorative here with blue furniture and an Oriental carpet in tones of blue and gold*



*(Above) The dining-room has biscuit coloured walls, mauve and green hangings, and blue gray furniture, an unusual colour scheme which may have been suggested by some of the old chintzes so much used in England*



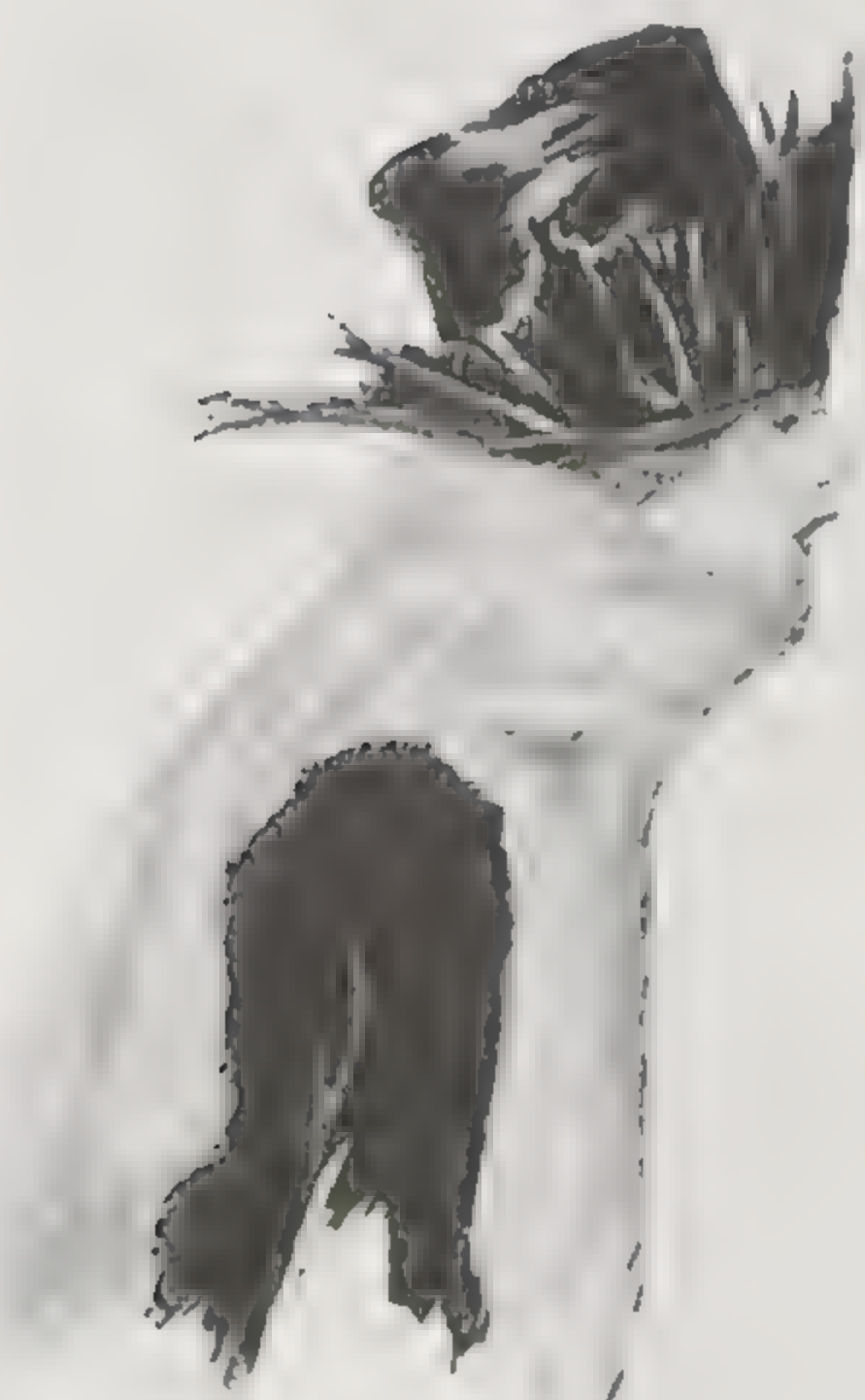
*(Left) Nothing could have been happier than the idea of placing this tapestry of Chinese design and the two beautiful pieces of lacquer in the hall where there is no other furniture to detract from their value*





## DRESSING ON A WAR INCOME

*Note—For the duration of the war Vogue will conduct this special department to meet the needs of the woman who wishes to dress, not only well, but wisely, and who must do so on her war reduced income. Vogue will find for her the clever little tailor or dressmaker whose reputation is yet to be made but whose work is excellent; the skilful little milliner who is aspiring Fifth Avenuedward but has not yet arrived; and all the throng of small specialty shops which are enabled to offer unusual values in the accessories of dress because they are tucked away in some little side street. And by special arrangement with many of the best shops, Vogue will be able to give the readers of this department the advantage of many of the sales which are seasonal features of the New York Shops. Vogue desires not only to offer this general service to its readers but also to assist in meeting individual problems of dress. If any special problem confronts you, write to Vogue, 19 West 41th Street, enclose a three-cent stamp, and it will answer without charge any questions on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any design shown in this department at the special rate of \$3 in size 36; other sizes, with pinned as well as flat pattern, will cost \$5*



*This charmingly youthful scarf is as patriotic as its wearer; it is of American ermine. The cheapness of fur labour at this season makes it possible to obtain furs at the lowest prices*



*The war income is occasioning many useful discoveries; one is that a Hudson sable scarf procured now at a lowered price serves equally well as a summer fur as it does at present*



*The smartest suits are the most patriotic in their conservation of yardage and of trimming. This model is of black velours, finely striped*



*Timely now is the buying of furs, when prices are obligingly low; a flat muffler scarf of mink such as this one may be worn for months to come*

**W**E have heard a great deal about the conservation of wool and the combination of materials during these war times, and we wish, patriotically, to carry out these ideas in our clothes. Every woman is interested and anxious to help the government in every way within her power, and any suggestion which gives a concrete method by means of which she may be of real assistance is very welcome. But the smart woman of limited means is particularly ready to adopt these suggestions, for, in addition to patriotism, what may she not accomplish with a slim silhouette and an opportunity to combine two entirely different materials? The finished effect may be surprisingly satisfactory. It is trim, smart, and delightfully American.

## TO BE TRULY PATRIOTIC

Those who wish to be truly patriotic are urged to use not more than four and one-half yards of woollen material for an outer garment, and less if possible. Either for a suit or a top-coat, this allowance is ample if one chooses a style with the slender lines which are sponsored this season by all dressmakers and, chief among them, the Paris houses. For the tailored suit there are many materials from which to choose; plaids in dark colour combinations promise to be very smart for suits for general wear; serge, tricotine, rough cheviot, and homespun

are also used. None of these materials is cheap, but each has the durable qualities that make a good investment. One hears that taffeta and satin, combined with duvetyn or some soft wool material and lined throughout with cotton, will also be utilized in tailored suits. This style will probably have its vogue later in the year, for it will take some time to accustom the American public to silk and satin suits for any other than the summer season. Gowns for town use will be in dull and rather dark colours, if we may judge by the models already on the market. Even the plaids are dark; bright colours are reserved for country clothes and sports clothes. Country suits are shown in bright coloured broadcloths and homespun. A lovely shade of carnation red is a favourite, and a plain dark lining adds to its smartness.

## A PRACTICALLY TRIM SUIT

A tailored suit sketched at the lower left on this page is in a soft wool velours in black, finely striped in white, and belted in gray suède. The coat is lined with black silk, and the straight slender line is entirely unbroken. Black bone buttons are used to fasten the coat, and they both fasten and trim the sleeves, as well. A tailored suit of this type will prove most satisfactory for general wear. It is easy to copy, and a reliable New York tailor will make it for \$75.



*It isn't strictly tailored but it's strictly within the yardage limit, and it's ever so becoming when it is made of dark coloured tricotine*



There are many women who cannot wear a strictly tailored suit, but who are patriotic enough to wish to conform to the limited yardage decree. With this fact in mind a designer has created the model sketched at the lower right on page 60. It is of navy blue tricotine, with a very soft lining which adds to the softness and slimness of line. The coat has one of those convenient collars that may be worn either high or low and an odd tie of black satin which slips through at either side and ties at the front. The coat, which is knee length, hangs in soft pleats from the waist; the skirt is straight and plain. This suit may be made to measure in tricotine, in a choice of several dark shades, for \$85.

#### OF SATIN AND CRÊPE DE CHINE

A separate skirt of satin is most economical, although at first glance it may seem to be a luxury. When worn with a short coat of velours or duvetyn it becomes practical at once. The model illustrated at the lower left on this page is very simple to copy. It is slightly full at the waist and is trimmed with narrow satin bands which run into suspenders. These suspenders do not go down the back, but encircle the neck and are trimmed with small satin-covered buttons. The blouse shown with this skirt is of oyster white crêpe de Chine and is cut in a new shirt style, lying in loose easy fulness. It fastens high at the neck,



*Perhaps pointed fox keeps out the heat as well as the cold; at any rate, she wears it right into the heart of summer. The high hat has a cocarde of natural cock feathers*

and the sleeves button in deep cuffs at the wrist. The collar is of the type that demands a tie—a smart tie of black satin. This costume is exceedingly useful and becoming; a pattern may be cut to measure and copied by the home dressmaker.

#### COMBINING TWO MATERIALS

Sketched at the lower right on this page is a costume designed with the idea of combining materials—an idea which we are urged to adopt whenever it is possible, during these war times. The tunic blouse of figured crêpe de Chine or Georgette crêpe suggests a simple method of freshening an old one-piece dress. This design, carried out in a combination of taffeta and Georgette crêpe, would make an excellent frock for the house. The mysterious fastening is hidden under the yoke-like collar, at one side; a narrow collar of satin or fine batiste finishes the neck. In fine blue serge with a blouse of navy charmeuse and trimmings of the blue serge, this frock would be most practical. One of the advantages of this type of dress is, that with a foundation in satin, taffeta, or serge, one may have various blouses in different colours and materials, each of which would give a quite different effect.

The wearing of furs during the warmer months has become an accepted fashion. Until the first of June one sees furs worn by the smartest women all up and down Fifth Avenue. Of course, "summer furs" are more or less a fad and are adopted by the less conservative, but the woman of discretion need not choose furs of this type. Fischer, pointed fox in black or taupe, mink, Hudson Bay sable, and American ermine in white, are well adapted to this time of year. The prices are unusually good, because the great rush of fur buying is over at this time, and the furriers have skins which they can afford to sell at reduced figures. These models offer a good opportunity to buy a small piece which is sure to be in fashion next season. A small scarf of fischer or Hudson sable looks very well with a simple tailored costume. A scarf of fischer in good shading is priced at

\$45 and is particularly smart for the young girl. Shown in the sketch at the upper right on page 60 is a double scarf of beautifully matched Hudson sable, which may be worn flat or doubled over as pictured in the sketch. The piece is lined with soft brown silk and is priced at \$90. A very desirable first spring hat is shown with it; it is of black satin trimmed with steel beads, old-blue flowers, and narrow black grosgrain ribbon and is priced at \$20. Pointed fox, which has been a popular summer fur for several seasons, is still in favour. A soft and beautiful skin which is open and lined with black satin is sketched in the upper middle on this page and may be had for \$75. The hat shown in the same sketch is an excellent type for the middle-aged woman. It is in fine black milan straw with a high crown banded with black charmeuse. From the upper part of the crown, at the back, springs a cocarde of natural cock feathers; the narrow brim is faced with black charmeuse. The price is \$15.

#### HATS AND FURS THAT ARE BECOMING

For the very young girl there is nothing smarter than a muffler scarf of white American ermine. The scarf sketched at the upper left on page 60 is lined with oyster white crêpe de Chine and is especially effective when worn with a simple one-piece dress or a tailored suit in navy blue or in some other dark colour. The hat suggests a black velvet Lanvin hat with a brim of accordion-pleated velvet. However, this hat has a high soft crown of black satin and a brim of closely woven black feathers. The style is unusually becoming to a young face. The hat is priced at \$20 and the scarf at \$95. Sketched in the middle on page 60 is a flat muffler scarf in real mink, lined with soft brown silk. It is made on flat muffler lines and may be worn in a number of different ways. It is durable as a summer fur and is particularly smart for this

season, as the hair is short; it comes in finely matched skins and may be had for \$65. The small close-fitting turban shown with it is in black satin, trimmed with a tight band of burnt goose, and is priced at \$20. The furs in this group have been chosen because of their exceptionally good value, considering both the quality of the fur and the smartness of the style. The hats are particularly becoming models which may be worn early in the season but will be equally good for many months to come.

#### HATS OF SILK AND STRAW

To wear throughout the season, small hats of straw or satin and those that combine both materials are being shown. Many of them are black, while others make use of tan and grey shades. There is a new covert shade, an olive tan, that is quite lovely in soft silk and straw braid. Braids, by the way, and also narrow silk fringe, are supplanting ribbon, and trimming is sparingly used. Just the right effect may often be obtained at slight expense by a feather fancy or a quill. Combinations are quite as charming in hats as in gowns, and they are quite as odd. One hat is a combination of pipings in navy blue felt and navy blue taffeta, and it is trimmed with small made wings, lacquered to give a very shiny effect. It suits the tailored costume particularly well.



*A dress may be freshened and made different looking by a new blouse which uses part of the old waist with no appearance of makeshift*

*The simple addition of suspenders to a satin skirt to be worn with separate blouses gives the appearance of a costume of infinite variety*





# THE NEW WHITE WAYS OF FOOTWEAR



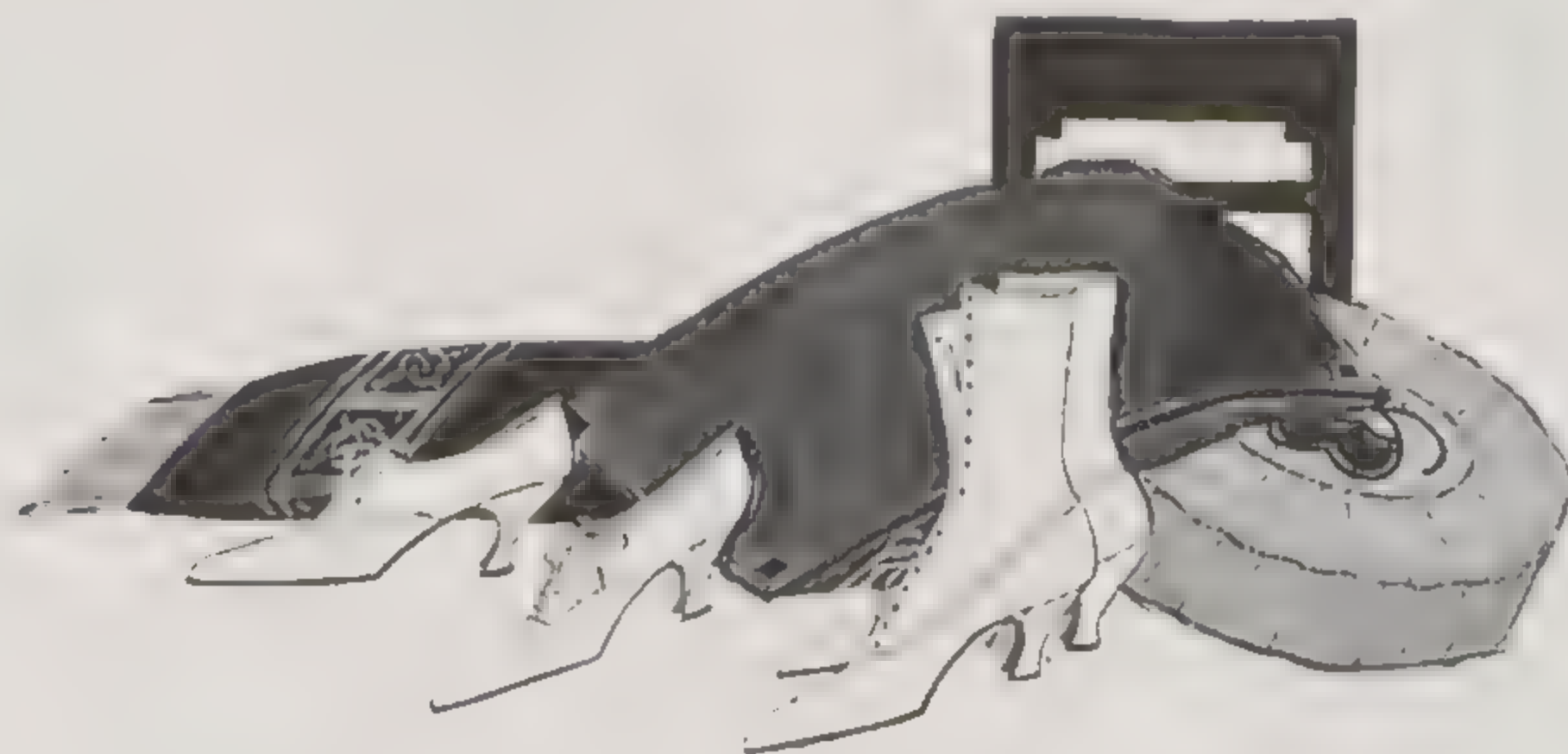
The fact that nowhere are one's shoes more conspicuous than on the tennis court, isn't dreaded with buckskin boots or oxfords of white buckskin and tan Russia leather

White Shoes and Stockings Are More Than Ever in Demand Now That the Society Woman Has Adopted the Costume of the Red Cross Nurse for Her Many Charity Bazaars

SHOES FROM SLATER



Shoes are important participants in the games of tennis and golf, and boots and oxfords of buckskin with lines of decorative perforations are the champions among footwear



Whether a woman is appearing as a Red Cross Nurse at some bazaar or as herself at some southern resort or elsewhere, she is likely to wear shoes of a very fine white glazed kid



Stripes give the decorative touch to the white silk stockings which are a necessary part of an all-white costume. Stocking at left, with wide openwork stripe, \$3.25; middle stocking, woven in close-fitting stripes about instep, \$7.50; stocking at right, with narrow openwork stripes, \$3.25

She has evidently been tempted by the imposing displays of white footwear, for she is rejoicing in an outfit which includes fine white kid slippers, oxfords of buckskin and of calfskin, and high boots of washable glazed kid. Clocked stocking at left, \$1.75; white silk sports stocking, in middle, \$10; clocked at right, \$3.25

EVEN during these wintry days, one sees imposing displays of white boots and oxfords in the shops. At once one thinks of Palm Beach and other similar resorts, and it is true that this white footwear will be popular for southern wear. However, that is not the only purpose of this impressive showing. Almost every woman, even though she intends to spend her entire winter in the North, has recently added one or more pairs of white shoes to her wardrobe. The explanation for this is found in the numberless charity bazaars in which the participants dress in white to suggest the costume worn by the war nurse. In an immaculate white frock, a flowing veil over her hair, and shod in white, the nurse of the charity bazaar is an attractively patriotic figure, indeed. She quite frequently indulges in a decorative type of footwear, such as the oxford pictured in the middle of the sketch at the upper middle of this page. This is a very smart shoe, cut on a graceful slender last and having a high French heel. Both this oxford and the pump at the left, which is a new model with a stitched-on buckle of the leather, are made of white washable glazed kid. This is a kid of an exceptionally fine quality with a surface so close and smooth that it may actually be washed successfully. As the kid must be washed with very great care, however, the majority of women have found it advisable to have shoes of this kind cleaned with a cleaning fluid and then dusted with a white powder; a fine face powder does very nicely for this purpose. In selecting white shoes it is advisable to choose the very finest grade of washable glazed kid, for, although a trifle more expensive, this leather gives far greater satisfaction.

The practical woman does not hesitate to indulge in expensive shoes of fine kid. It is, in fact, the patriotic thing for her to do, as it leaves the more serviceable leathers to outfit the fighting men who would find footwear of fine kid skin of little service. At the right in the sketch at the bottom on this page is a pair of high button boots of washable glazed kid, and at the right of the sketch in the upper middle, high laced boots of a slightly heavier kid; both of

these are well adapted for service in the South. A slipper of fine white kid, for evening wear, is shown on the top of the cabinet in the sketch at the bottom of this page. At the southern resorts one rarely sees the buckskin shoe except on the tennis court or golf links. Occasionally, with a sports suit, an oxford on the order of that pictured in the middle of the group at the bottom of this page is worn. The upper part of this oxford is of very fine buckskin, and the sole and heel are of brown leather. At its left is a practical golf oxford of white calfskin, with a rubber sole and a low leather heel. Flat-heeled tennis oxfords of white buckskin with rubber heels and soles are pictured at the left in the sketch at the upper right on this page, and at the right of them are white buckskin sports boots with leather heels and soles and with decorative perforations. Flat of heel and soled with rubber, the boots at the left of the sketch at the upper left on this page are intended for the tennis court. They have uppers of buckskin and are marked with lines of perforation. White buckskin and brown Russia leather are combined in the rubber-soled tennis oxfords at the right in the same sketch.

As a rule, an all-white stocking is worn with the white shoe; sometimes, however, a stocking in which a bit of colour is introduced in the clocking is effective. A new stocking of this kind, in pure thread silk, is held by the dainty person in the sketch at the bottom on this page. It has a hand-embroidered clock in white or a contrasting colour. A stocking with an openwork clock, with a little dash of colour at each side, is shown at the extreme right in this sketch. Across the knee of the same person is a ribbed white silk sports stocking, which is as heavy as a wool stocking and which has a self-coloured stripe. At the left and right in the sketch in the middle of this page are two fine white silk stockings with a sheer openwork stripe effect. The stripe in the stocking at the left is quite wide and that at the right has two narrower stripes together. The creamy white stocking in the middle fits closely about the instep. These exceedingly fine white stockings are woven in stripes.



CLAUDE AVERY.



# THE IMPORTANCE of BEING CORRECTLY CORSETED

The New Silhouette Is Slender, Owing to a  
Wartime Conservation of Wool; and Tight  
Skirts Outline The Figure Almost to The Knee



*When rows of chiffon-lined Cluny lace are held together by a few satin-covered bones, the result is the negligée corset*

*A wide band of elastic at the top of this batiste corset holds in the figure which is a little too large at the diaphragm*



CORSETS FROM MADAME IRÈNE

NOT even the corset has succeeded in escaping the influence of the war. Far from suffering, however, from the new simplicity of style which the war has made fashionable, this garment has profited by it: the greater the simplicity in dress, the more essential are the lines of the corset. The concentrated efforts of both Paris and America to conserve wool have established a slender silhouette and a mode of dress which quite frankly reveals the lines of the figure. No kindly pleats or draperies or voluminous coats conceal any imperfection of outline, and this means that the corset must be more carefully attended to than in the immediate past.

## INDIVIDUALITY THE KEY-NOTE

Generally speaking, corsets for spring will be longer, for with the straight skirt the lines of the hip are revealed almost to the knee. With this type of figure a low bust-line is both logical and graceful, and for that reason there is a general tendency toward somewhat lower tops. These, however, are but general terms; the smart woman will continue to be corseted after the manner which best fits her own particular style. Individuality will be the key-note in corset fashions, and it is more necessary than ever that great care should be taken in the selection of the correct style. The uniform corset style is, fortunately, a thing of the past. To quote a modern French author, "A clever woman instead of adapting herself to fashion, allows fashion to adapt itself to her."

Illustrated in this article are a number of new and very cleverly designed corsets. They are lightly boned, giving the supple effect which is one of the characteristics of the well-corseted figure. It is not necessary to hold a figure in close restraint in order to secure perfection of line, as the construction of the corset, not the boning, produces this effect without confining the body. It is a mistaken impression that corsets for medium or stout figures must be heavily boned; for too much boning produces discomfort and rigidity—the contrary effect to what is desired. Even the quite heavy figure need know no discomfort if corseted by a skilful corsetière.

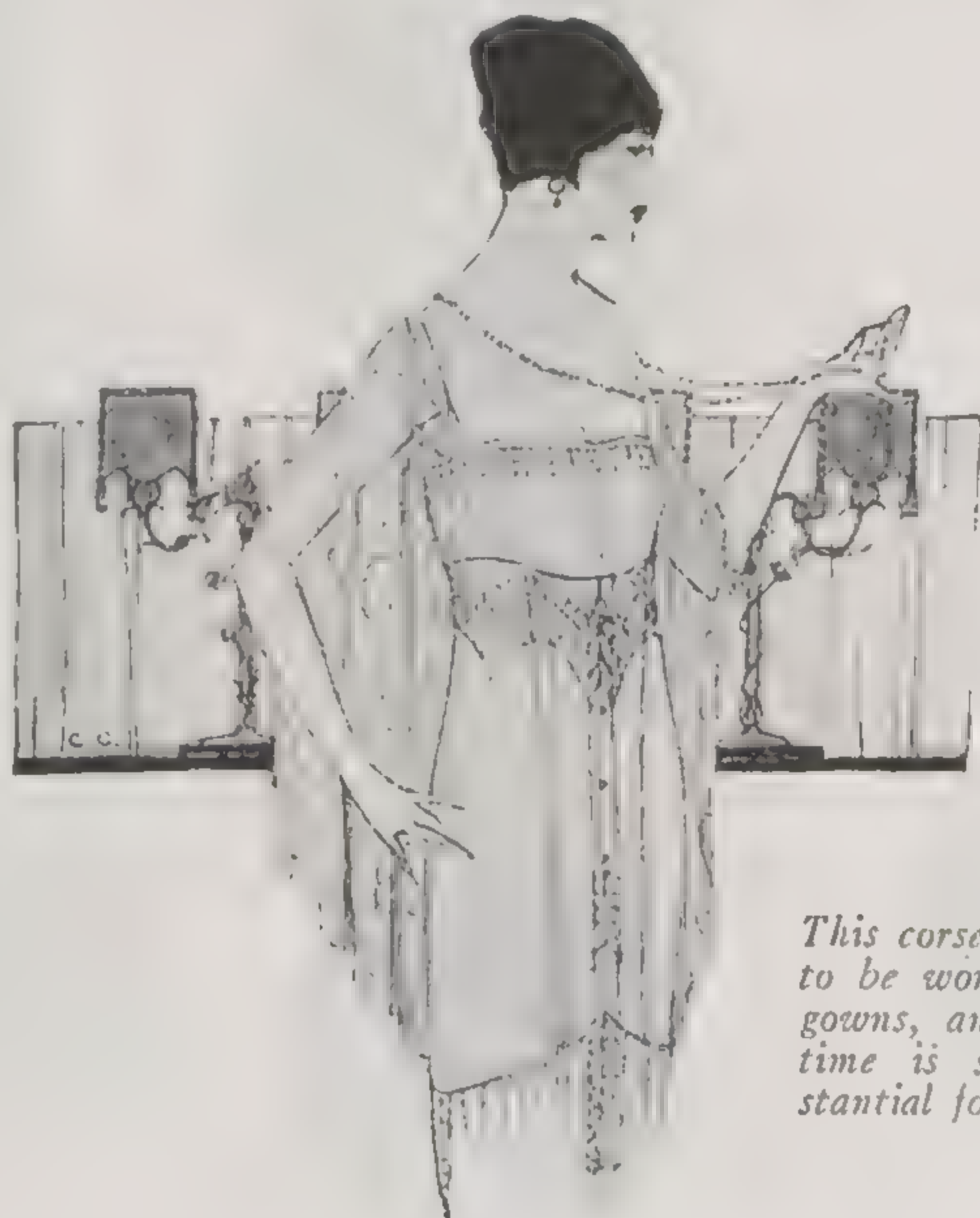
Take for instance the corset at the upper right of the page. This is a model designed for the woman who is a bit full at the diaphragm. A wide band of elastic is sewn to the inside of the corset under each arm. This slips through lit-



*A corset designed especially for the bride is of very heavy white satin brocaded in a pattern of morning-glories*



*Of pink satin, embroidered in blue, this charming but practical model is cut on excellent lines for the rather full figure*



*This corset is low enough to be worn with evening gowns, and at the same time is sufficiently substantial for daytime wear*

tle slits at each side of the front and is fastened together with snappers at the middle of the figure holding the diaphragm comfortably and firmly without any unpleasant restraint. The corset is high enough to support the bust and quite long over the hips. It is fashioned of silk brocaded satin batiste and trimmed at the top with an insertion of Venetian lace. It is lightly but firmly boned, and a bit of pale blue feather stitching at the top is a pretty detail, always to be appreciated by one careful of details.

## CORSETS WHICH ARE PRACTICAL

A corset for general wear which is yet low enough to be worn beneath an evening gown is sketched at the bottom of the page. It is fashioned of a delicate flesh-coloured silk batiste and most attractively trimmed with real Cluny lace. This corset is quite lightly boned, but moulds the figure sufficiently to be suitable for daytime wear except in the case of a very heavy figure.

Very charming to look at, but for all that a very practical garment, is the pink satin corset sketched at the right in the middle of the page. It is constructed in such a way as to give the desired flat abdomen. It is curved at the top in order to allow the figure to settle well into it, and is boned substantially enough for a medium full figure. The details of this corset are charming. It is delicately embroidered in pale blue and finished at the top with a fold of white tulle. At the front the boning is concealed by a flap of the satin. Even the garters are delicately embroidered, and the front ones are trimmed with flat little ribbon bows.

## A CORSET FOR THE BRIDE

A corset designed especially for the bride is pictured at the left in the middle of the page. It is made of a rich white satin patterned in a delightful morning glory motif. Little pleatings of white net edge it top and bottom, and the clasp is concealed. It is moderately high above the waist-line, and firmly but supplely boned.

A thing entirely of lace is the negligée corset pictured at the upper left of the page. Rows and rows of Cluny lace with an underlay of chiffon are put together with pink satin-covered bones by the way of support. This little corset will meet the requirements of the most fastidious woman.



# THE WAR EXERTS ITS INFLUENCE ON JEWELLERY

WITH the many readjustments of our ideas of life and pleasures and clothes has come a new attitude toward jewellery. Its subtle effect as an accessory and its intrinsic loveliness have long been accepted by the well-dressed woman as reasons for wearing jewelled adornment. A further psychological effect is now being recognized, and jewels continue to be worn because they induce cheer and hope. It is woman's part to keep a brave heart, to encourage and inspire. She may use her jewels as a means to this end; but, as always, she must choose with discrimination.

First, of course, comes the consideration of the costume itself. With the reduction of living to its simplest terms, jewels, like the costume, are marked by a new simplicity. The more ornate forms have given way to the clear-cut designs, plain almost to severity but full of a new significance. Only a few jewels, and each of them handsome and expressively individual, are worn at one time.

A jewelled crystal heads this hatpin

In many cases, as with the bracelet composed of a single row of stones, the type of ornament most liked is so conservative that it has become practically standard. With this particular article, three separate bands of gems of different colours—diamonds, sapphires, and emeralds—are often worn together rather than a wider band of complicated design. Brooches and rings are fashioned in the familiar forms, and the latter show a decided leaning toward the solitary stone simply set on the ring shank with the smallest of diamonds. The result is a far handsomer display than ever, for the larger stones lend themselves very effectively to such treatment.

Interesting in connection with this use of large stones is the development of the Australian sapphire. It is seen in square or rectangular form in rings that are plain or have a small diamond set in the center, and also in drop earrings, depending in oblong pieces from slender jewelled designs. This sapphire is dark—so dark that at night it looks like onyx; as they were formerly cut in Germany, it was too thick and black to be of use in the finer ornaments. The French cutters, however, with their native ingenuity and artistry, have learned to cut it in such a way as to bring out all the possibilities of its beautiful colouring. Thus they have produced a stone of exquisite blue, rival-

## Military Jewellery and Ornaments of Extreme Simplicity Are Its Direct and Indirect Results

By LILLIAN PURDY GOLDSBOROUGH

(Right) Lockets come back to hold pictures of the men "over there." A blue enamel one is outlined with diamonds and with little pegged pearls



(Below) To accord with simple costumes, brooches show simplicity of design. An oval sunburst is wrought in diamonds, which are closely set



This onyx and diamond arrow is thrust through the coat collar and held fast by its tips; pins and lockets above from Dreicer

A platinum locket is framed in diamonds, with a hair-line of black enamel



Jewelling in stripes relieves a vanity case of black enamel from being too sombre; from Dreicer

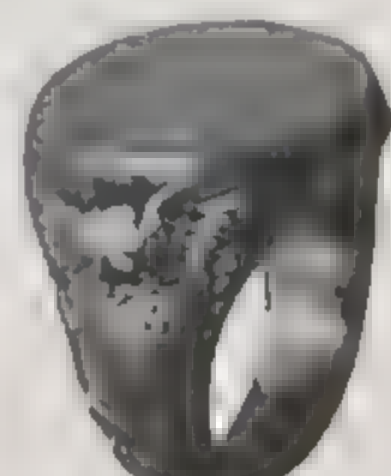
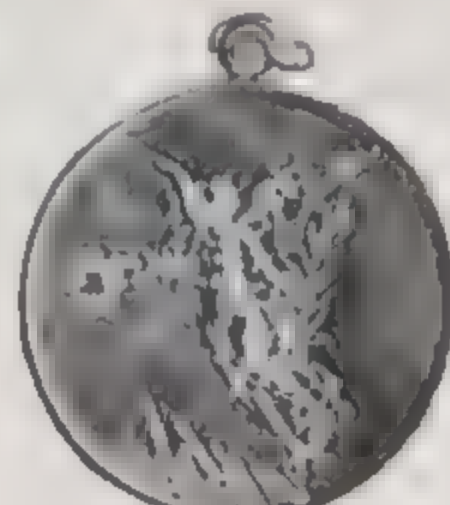
(Above) A gold and platinum bag is handsomely combined with a vanity case

(Below) A military locket of gold or silver holds the identification tag

For this vanity case of green gold, quaint designs were wrought in engine turning on either side

A novel decoration, too, is the arrow brooch, which is shown on this page at the right of the upper central group. It is really a grown-up veil-pin, as the design is identical but the length has developed to about five inches. Its use has been transferred to holding the large coat collar together in the front. The

(Continued on page 97)



For the man in military service come rings of gold or silver with the emblem of his particular branch; the monogram may be placed on top. The medal charm at the right will bring good luck

The other side of the medal charm has a guardian angel of victory and peace; it may be carried in the pocket or worn on a chain. The military rings of heavy silver are wartime novelties

ling that of the oriental sapphire. And they have used it simply, as in the instances mentioned, to compose jewellery of great individuality. Appreciating all this, a leading American manufacturer is now adapting the Australian sapphire to wonderful advantage in the creation of his charming and exclusive pieces.

As for earrings, it is noteworthy that Frenchwomen are showing them a greater friendliness. Although many American women have never entirely discarded them, they have not been a necessity of fashion, but it is now likely that a distinct fashion for them will spread to this side. The preferred style of earrings seems to be the long slender drop. It is usually a jewelled affair, holding the rectangular Australian sapphire, onyx, or a pear-shaped diamond. Diamonds, by the way, hold supremacy at present; the coloured stones, save in the instances named, are falling behind in popularity. First in demand come brooches, rings, and bracelets, all of diamonds, while sapphires take second place.

The season shows a slight change in neck ornaments. Women cling to their pearl strands, and assuredly no necklace is lovelier than that

of pearls. But there is a rumor that the plaque of four or five years ago is to be revived in a new and improved form. This, called "macaron" by the French, is a circular ornament, entirely jewelled; and instead of being flat, like the older type, it has a slight modelling that increases its beauty and effectiveness. This convex surface has the advantage of sending forth the scintillations of the diamonds in all directions, so that the ornament becomes charming from every angle.

To hold these "macarons," there are elaborate sautoirs. One of these is composed of five strands of pearls held at intervals by little jewelled sections, touched with sapphires for contrast. On the left side is a lovely ornament, fully two inches in length, which may be removed to use as a brooch. The design of this section is repeated in the portion that holds the "macaron."

Diamonds brighten an onyx hatpin



# THE SAVING GRACES OF THE COSTUME

Sometimes the Smallest Things May Help

the Most; Therefore, Let the Accessories

Be Appropriate and Carefully Chosen



A hat for spring is of black satin and straw; \$25. Pearl strand, 26 inches long, \$12

of this page. One string is twenty-six inches long, well matched, and well graduated, and the stones are soft in colour and not too bright. A sixteen-inch string of similar pearls may be had for a correspondingly smaller price. The clasps which fasten these strands are of fourteen karat gold, but of a very simple design. More elaborate clasps, costing from two dollars up, add greatly to the effectiveness of a necklace.

## PEARL EARRINGS

Pearl earrings are both smart and becoming, and these, too, are well imitated. Two excellent types of close pearl earrings are illustrated in the middle of this page. Those at the left are round, with soft-toned pearls and reliable screw settings. Those at the right are flatter and are of a soft rose pearl.

The woman who is upon all occasions irreproachably

(Below) Close pearl earrings are very smart; \$3.95



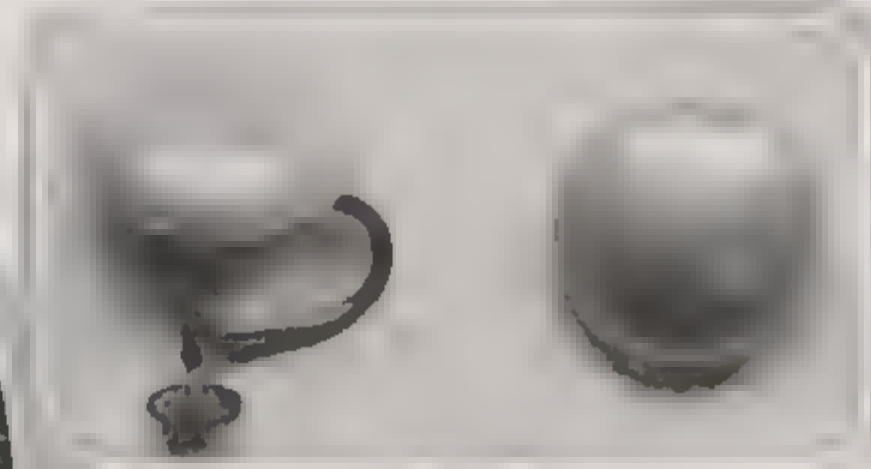
(Right) Pearl strand, 16 inches long; \$9



This sketch shows a smart use of the jewelled comb in the third photograph below



(Left) A pin of silverite holds the veil at the back; \$1.50



These button earrings are of a soft rose pearl tint; \$5



The design of this silver pin set with rhinestones is simple but effective; \$2.95

Who would be without a bar pin? One of silver has rhinestones and a sapphire; \$3.50



For evening wear is a brilliant coiffure pin; \$3.95



A veil-pin of silverite and rhinestones is worn on the hat; 50 cents

dressed gives a great deal of consideration to her veils, for no detail is of greater importance from the standpoint of becomingness and style. A veil need not be expensive, but it must be carefully chosen: the veil shown in the sketch at the upper left on this page is inexpensive, but the mesh is fine and soft, and the threads are put together in such a way as to suggest a plaid. In taupe, one of the most becoming shades for a veil, this design is excellent. In the sketch the veil is tied in a knot at the back of the hat in a manner which is very smart at present. The hat is a new spring model of a type which is particularly becoming to the older woman. It is of black satin with a crisscross of shiny black straw, and a chic little black ornament at one side.

In the illustration at the upper right on this page another new veil is shown. It has a fine hexagonal



A delicate tracery makes this veil charming; it comes in black, white, or colours; \$1.25

mesh with a light tracery of grass and flowers. The tracery is even more delicate than it appears in the sketch, and the entire effect is very fine and sheer. This veil comes in black, tête de negre, navy blue, taupe, and white. The hat sketched with this veil is of navy blue satin with a facing of tan chenille and a flat tan feather wing at the side. The use of a decorative veil-pin at the very front of the hat has become quite general; it holds the veil securely in place and with a simple dark hat provides a touch of trimming in addition to that provided by the veil itself.

## THE PIN A TRIMMING

One of these small and decorative veil-pins is shown in the lower middle of this page. It is of silverite, set with rhinestones. Another silverite pin set with rhinestones, which may be used to hold the veil in place at the back of the neck is shown in the middle of this page. Every woman likes to own several bar pins; two of these decorative and useful pins are illustrated in the lower middle of this page. They are of silver, set with rhinestones in a simple carefully worked out, and lovely design.

(Continued on page 108)



An important accessory is the purse. One befitting the tailored costume is of grained patent leather with a flat gilt clasp; \$5.50



A gold-plated mesh bag is carried with the afternoon costume. The clasp has two imitation sapphires; price, \$19



S E E N

i n t h e

S H O P S



Double organdie collar and cuffs give just the needed crispness to this simple blouse of French voile; in white with under collar and cuffs in white, blue, or rose; \$4.95

IT is often true that the collar of the blouse which is worn with a spring suit makes or mars the smartness of the entire costume. Therefore, one cannot be too careful in the selection of a blouse, and it is with this thought well in mind that the five blouses shown here have been chosen. They are of the finest textures, and all of them possess collars of sufficient interest to add a note of freshness to one's winter suit. A blouse of the type sketched at the top of page 67, will be especially smart this spring; this one is of fine batiste and

made entirely by hand, even to the wide band of drawn-work in the deep collar and cuffs. The workmanship on this blouse is excellent. The blouse sketched at the right in the middle on page 67 is cut on the same lines but makes an interesting use of hand-made pin tucks. The collar and cuffs are finished with a narrow filet edging. This blouse, also of the sheerest batiste, has an unusual arrangement of tucks forming a yoke at the back.

The double collar and cuffs of organdie add a charming touch to the simple French voile blouse sketched at the upper left on this page. This is very smart in white, but, if one prefers a touch of colour, the under collar and cuffs may be had in Copenhagen blue or in rose.

A French hand-made batiste blouse, for the woman who prefers the softening touch of frills, is sketched at the upper right on this page. It has ruffled cuffs and a new rolling jabot collar; the latter, despite the firm air which comes from being securely buttoned to the waist, may be slipped over the collar of one's suit. Sketched at the left in the middle on page 67, is a blouse of biscuit coloured Georgette crêpe. The collar and revers have several rows of hand drawn-work and an edging of nar-

row filet lace. One of the interesting points of this blouse is the unusual treatment of the seams, for, in place of the entre-deux which often finishes a hand-made blouse, a heavy silk thread hemstitching has been used. This also comes in flesh colour and white and may be had in crêpe de Chine.

For the woman who is going south and for the woman who remains in town as well, the gowns shown on these pages have an exceptional value and interest as they have been chosen both for their smartness and for their practicality. Worn under a long coat, they are excellent for the early spring days in town, and in the lighter shades they are equally suitable for southern wear. The frock sketched at the lower right on this page is a well-made example of the possibilities of crêpe de Chine, a fabric that is very popular this season. It may be had in tan, light grey, navy blue, black, or white. The slim silhouette is given by the box pleats which form both the waist and skirt. The well-fitted sleeve is an important feature of this dress. Tiny buttons of the material and the generous sash are the only trimmings. A small black satin hat, trimmed with a fluffy bit of black feather and a narrow black ribbon, is shown in the same



One may know that she is a very dainty person by her blouse of white batiste with ruffled collar and cuffs and cluster hand-tucking at both the back and the front; \$15.75

sketch. There is also a veil which is individual and yet within the bounds of good taste—two attributes which are hard to find combined within a comparatively small price. The interesting mesh has a series of squares within octagons, and the result is an exceedingly smart complement to a costume.

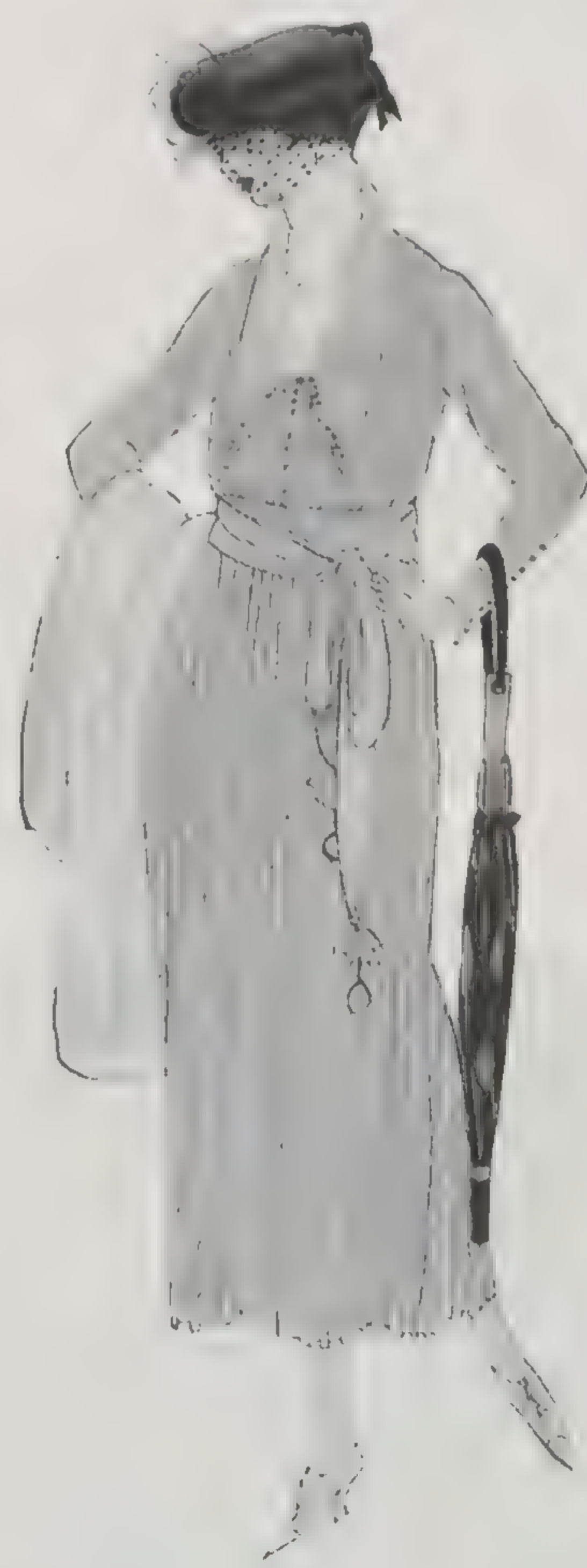
Etamine, a fabric closely related to voile and one which was very popular ten years ago, has again made its appearance and promises to be very popular. It is used, in navy blue, to make the tunic and overblouse of the black satin



This year a frock of two materials is twice as smart as a frock of only one; in crêpe de Chine and Georgette crêpe, in white, maize, or flesh colour; \$29.50



Ginghams were so ambitious socially that now they are of taffeta and are actually seen in company with crêpe de Chine; in tan crêpe with tan checked gingham taffeta, in rose, or in Copenhagen blue; \$29.50



It is very comforting to have this frock state that we may go right on liking crêpe de Chine—so often we have had to change our affections for fabrics; \$29.50



frock sketched in the lower middle on this page. There is a girdle of wide soutache braid, and narrow bands of the braid trim the tunic; the vest and cuffs are of white organdie. The parasol shown in this sketch is of dark blue taffeta, and small squares which are neatly scalloped are effective trimming. This may be had in any colour. The handle is of light wood, well grained and well polished. A very fine veil is also shown in this sketch. It may be had in black or taupe and is of hexagonal mesh with a chain-stitch scroll design of leaves.

## COMBINATIONS OF MATERIALS

A great many frocks combine two or more materials and thereby enter a field of infinite possibilities of colour and design. Maize Georgette crêpe and maize crêpe de Chine, joined by heavy silk fagotting, are used in the frock sketched at the lower left on page 66. Both of these fabrics are soft and graceful and, combined, they make a very charming frock. The top part of the blouse and the bands of the skirt are of Georgette crêpe, while the cuffs and the rest of the frock are of crêpe de Chine. The effect of the new mode is shown in the flowing sleeves and in the odd neck-line. This frock may be had in white or flesh colour as well as in maize. Chenille plays an important part in this costume, as it not only dots the taupe filet meshed veil but also edges the maline brim of the black satin hat, encircles the crown, and makes the stiff little knot.

A white wool jersey sports dress, which is well within the limit of yardage but has sacrificed none of its smartness, is sketched at the lower left on this page. Worsted in contrasting colours is used for the collar and cuffs and to trim the



*It is good workmanship and a wide band of drawn-work that make this simple hand-made blouse of white batiste the lovely thing it is; \$6.50*



*There are three good reasons for the distinction of this Georgette crêpe blouse—hand drawn-work, filet edging, and silk thread hemstitching; in tan, flesh, or white; \$12*



*Ever so many hand-made pin tucks and a narrow edging of filet lace finish this blouse of sheer batiste. An interesting arrangement of tucks forms a yoke at the back; \$10.50*



*This sports dress of white wool jersey is patriotically within the limit of yardage. Coloured worsted makes the collar and cuffs and trims the pockets; \$34*



*Etamine is an old friend welcomed back again; trimmed with soutache braid, it makes the navy blue blouse and tunic of this smart black satin frock; \$69.50*



*When she is working for the war, her patriotic service frock includes a blue serge skirt, a white flannel blouse, and a little ribbon bow—of red, of course; \$29.50*

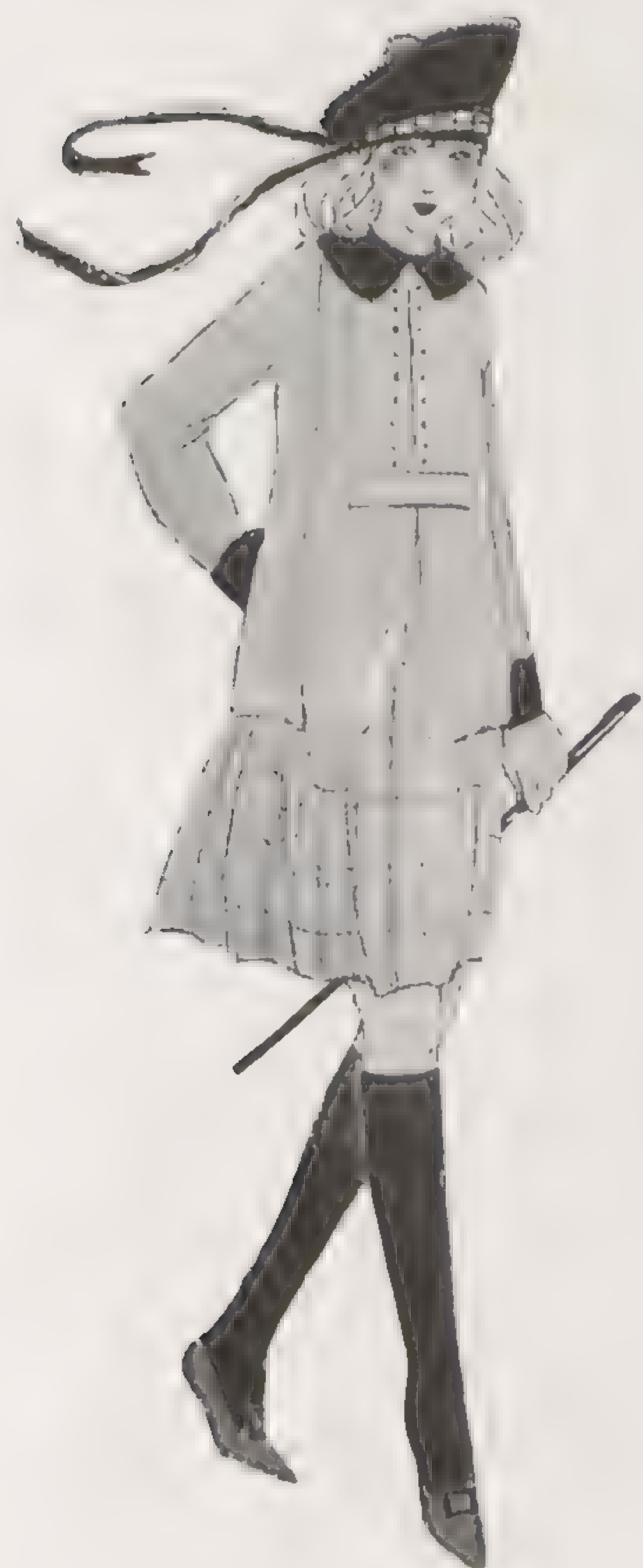
conveniently large pockets. Sketched in the lower middle on page 66 is another frock which combines two fabrics. In this case crêpe de Chine and a new checked gingham taffeta—a glorified copy of the universally worn cotton gingham of last year—have been used. This frock may be had in tan crêpe de Chine, with tan and white checked gingham taffeta, or in rose or Copenhagen blue checked taffeta with white or coloured crêpe. The hat sketched with this frock is made of leghorn with a chenille-covered crown in tan and a flat velvet bow of the same colour. The veil is very soft and fine, with an unusual mesh formed by various sizes of threads.

## A SERVICE FROCK FOR WAR WORKERS

Very new and in a class quite by itself is the service frock which is sketched at the lower right on this page. It will be of the greatest interest to the woman or young girl who is doing war work, whether it be the making of supplies or the managing of a bazaar. The skirt and blouse are two distinct garments but are designed to button together. An excellent quality of blue serge makes the skirt and belt, and the blouse is of washable white flannel. There can be no doubt as to the patriotism of the wearer when one notices the military brass buttons with which the blouse fastens, the little red bow which completes the patriotic colour scheme, and the small service flag on the sleeve. A simple costume of this sort, flaunting nothing of superficial chauvinism, fills a very real need and will fast find favour with the woman who recognizes what efficiency its practicality and comfort will add to her work. And in present-day service, we must look to devices that will produce the best results with the greatest ease.



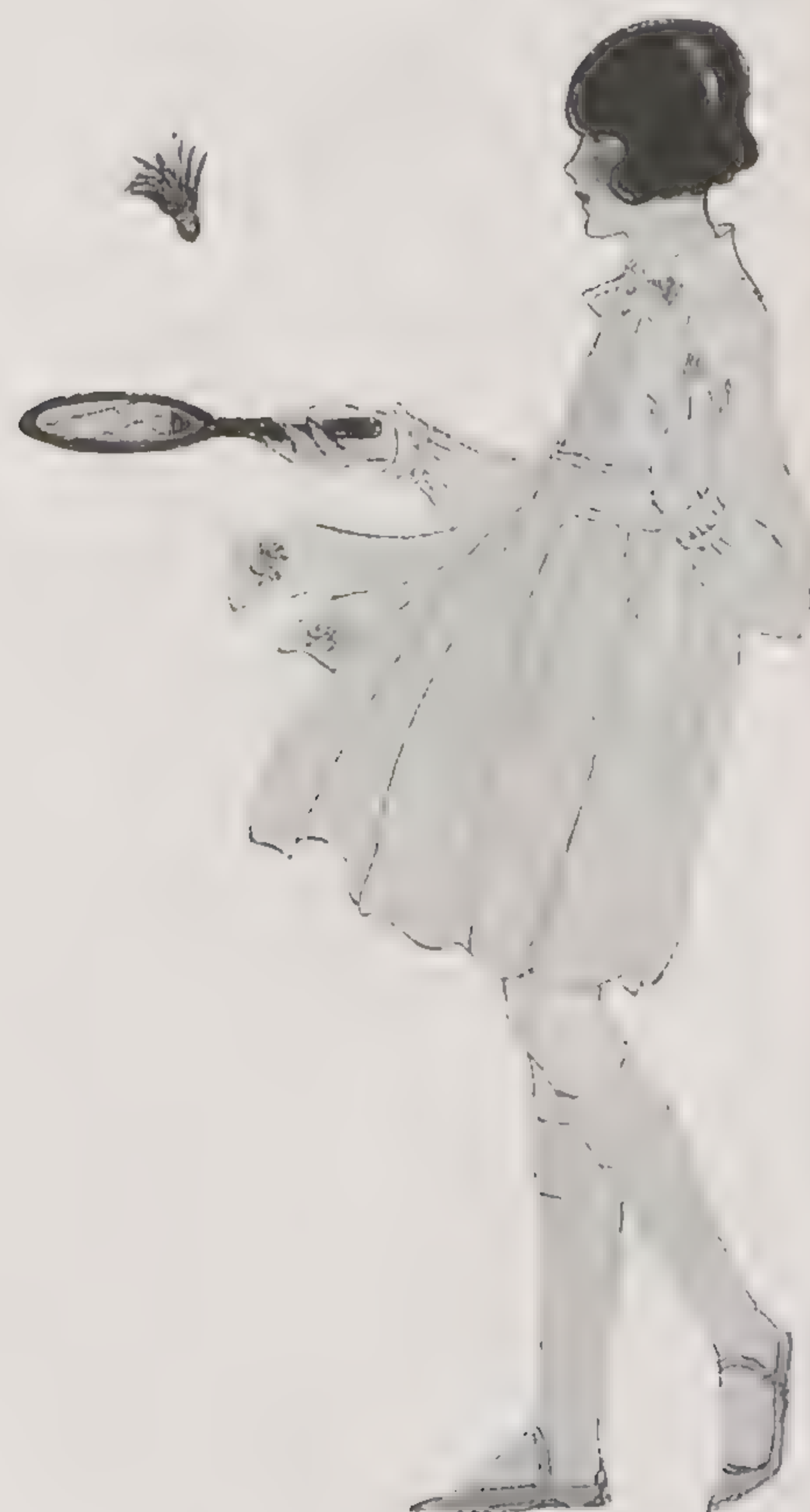
# *T h e* Y O U N G E R G E N E R A T I O N



One need not be a Scotch lassie to like this little three-piece suit, with its pleated skirt of navy blue and dark green plaid serge and its box coat of navy blue gabardine with black velvet collar and cuffs. The bonnet is a real Scotch one of black wool, finely knitted, with a bright red pompon on top and red and black plaid ribbon tied around its edge and floating gaily out behind.



She feels delightfully grown-up when she takes off the coat sketched at the left, for then she displays a separate blouse of navy blue gingham, finely pleated at back and front, with a white linen collar and cuffs and a black velvet tie.



This is the same little girl that is sketched just below at the right, and the same little dress, too, minus the coat. The dress is of olive green serge (or it may be in olive green crêpe de Chine) and has a box-pleated skirt and a straight blouse with tiny pearl buttons. But the nicest thing about it is the wool embroidery that trims the sash ends and the cream batiste collar.

MODELS FROM ANNE HARMON



Wool jersey is a habit that a woman may acquire at ten, or even at eight. The little maid at the right wears a dress and a coat of beige jersey with bands of wool stitching and a small, ribbon-trimmed, tan jersey turban. Her chum wears wool jersey, too, in French blue with bands outlined in grey wool and embroidered in colours. The hat is of French blue velours, trimmed with a darker blue grosgrain ribbon.

This smart young person knows that when a frock is as nice as the one at the upper right of this page, it deserves a hat and coat to match it. Her coat of olive green serge (with a crêpe de Chine frock, it may be of wool velours) has a band stitched in silk at the bottom and on the sleeves. The reversible hat shows the upper side of green velours faced with black and trimmed with a crocheted flower in coloured wool.



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Waist No. C4094. Skirt No. C4095. The draped skirt and the lengthened waistcoat proclaim this a model of 1918

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MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Brems Building



Waist No. C4086. Skirt No. C4087. A coat dress of two materials shows how the tunic aids the skirt of last season



(Left) Frock No. C4118. Economy is a feature of a frock requiring only 3 yds. of 54-inch material



Waist No. C4064. Skirt No. C4065. A coat dress of rough silk suiting may dispose of an underskirt by lengthening the tunic with a facing

Note—Complete descriptions of all patterns will be found on pages 78 to 80



Waist No. C4082. Skirt No. C4083. The serviceable separate blouse and tailored skirt may make together a suitable morning frock

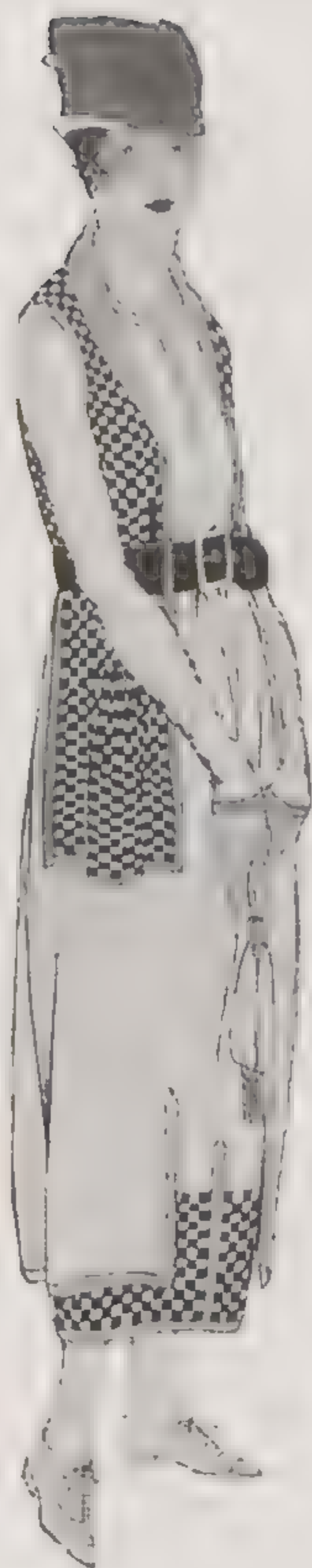




Waist No. C4056. Skirt No. C4057. The skirt is cut in but two pieces and is two yards wide at the bottom



Waist No. C3735. Skirt No. C3736. The becoming tunic is cut in one piece with the front of the waist



Frock No. C4097. A smart sleeveless over-jacket is included in this pattern and adds to the value of it



Frock No. C4027. A one-piece frock with a becoming line which is given by the front and back panels



Waist No. C2498. Skirt No. C2499. A blouse and skirt of crêpe de Chine may have organdie collar and cuffs

#### THESE SIMPLE FROCKS

HAVE CONSERVATION OF

MATERIAL AND EFFORT

AS DOMINANT FEATURES

Note—Complete descriptions of all patterns will be found on pages 78 to 80



Waist No. C4075. Skirt No. C4076. Tunics are smart and economical, too, when they cover a last season's skirt



Waist No. C4077. Skirt No. C4078. A new and effective way to use a small amount of checked material



Waist No. C4091. Skirt No. C4092. These sleeves are accommodating for they may be worn long or short



Frock No. C3864. This frock is economical as to yardage and has a conservative width at the bottom of the skirt



THESE FOUR O'CLOCK  
FROCKS ARE SLIM, AND,  
BY THAT TOKEN, SMART

THE MINIMUM OF  
MATERIAL MAY BE  
EFFECTIVELY DISPOSED



Waist No. C3768. Skirt No. C3769. A two-piece frock that measures  $1\frac{3}{4}$  yards at the lower edge, requires but  $2\frac{7}{8}$  yards of material 40 inches wide



Frock No. C3965. A particularly slim line is given by the tunic and belt cut in one piece. The skirt measures just  $1\frac{3}{4}$  yards at the lower edge



Frock No. C4034. A one-piece frock which may be worn with or without the draped lace collar and vest, requires but  $4\frac{1}{2}$  yards of 54-inch material



Waist No. C4028. Skirt No. C4029. Only  $3\frac{1}{4}$  yards of satin are necessary for blouse and tunic, and only  $2\frac{3}{8}$  yards to make the two-piece skirt



Waist No. C4036. Skirt No. C4037. The waistcoat is a spring fashion feature,—and so also are the surplice closing line and the low-draped skirt



Frock No. C4030. A one-piece frock which has a fetching obi sash panel at the back requires for construction only  $3\frac{5}{8}$  yards of material 40 inches wide



Frock No. C4080. A frock designed for silk jersey has a serviceable convertible collar, a blouse that buttons in the back, and very slim pockets

Note—Complete descriptions of all patterns will be found on pages 78 to 80





Blouse No. C4119. Worn with one of the new short coats, this blouse gives a waistcoat effect



Blouse No. C4042. To be turned into a calling frock, the tunic blouse needs but a one-piece skirt; and the blouse is made of  $3\frac{3}{8}$  yards

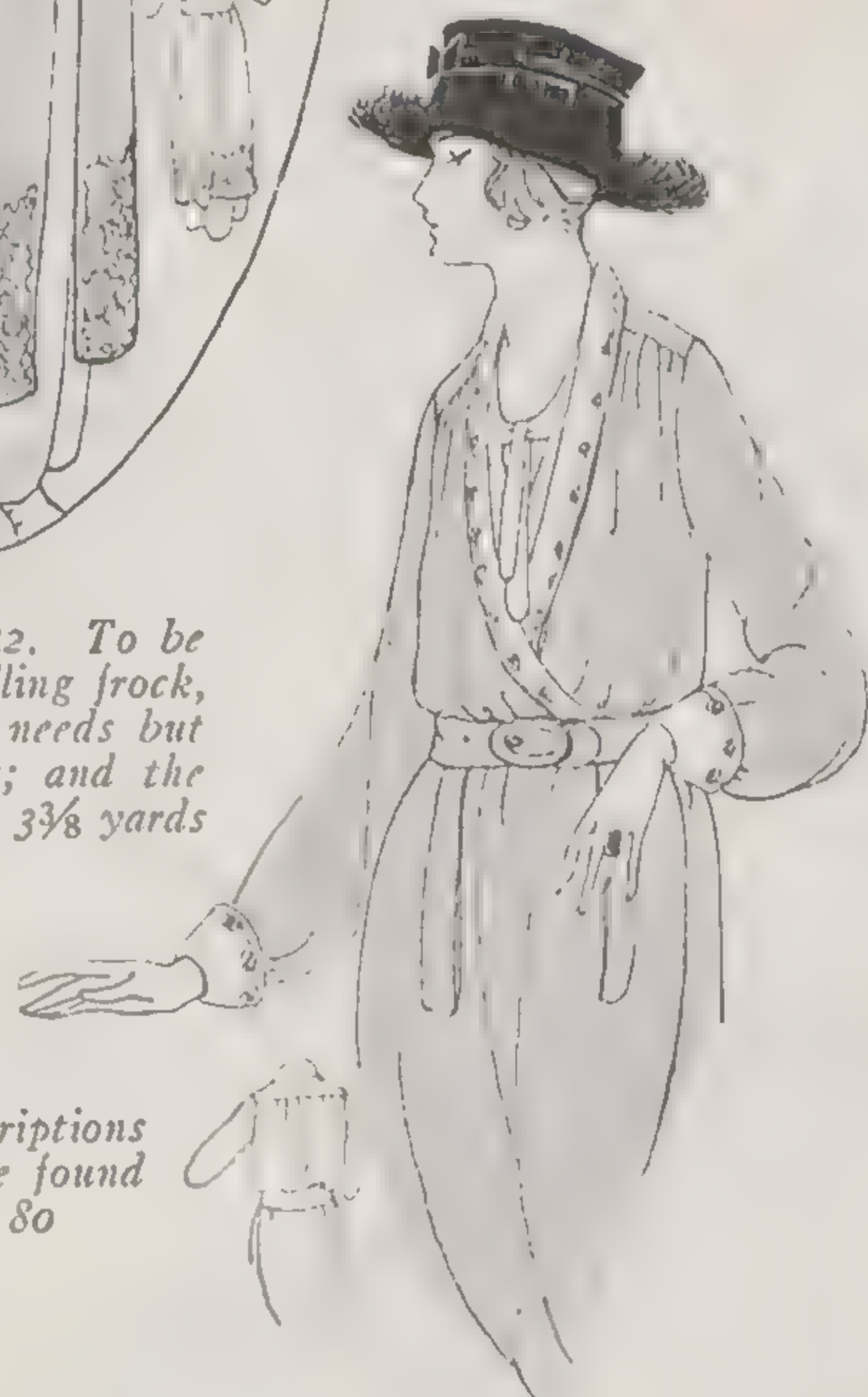


Blouse No. C4142. A smart new costume blouse has a Zouave sash cut in one piece with the back

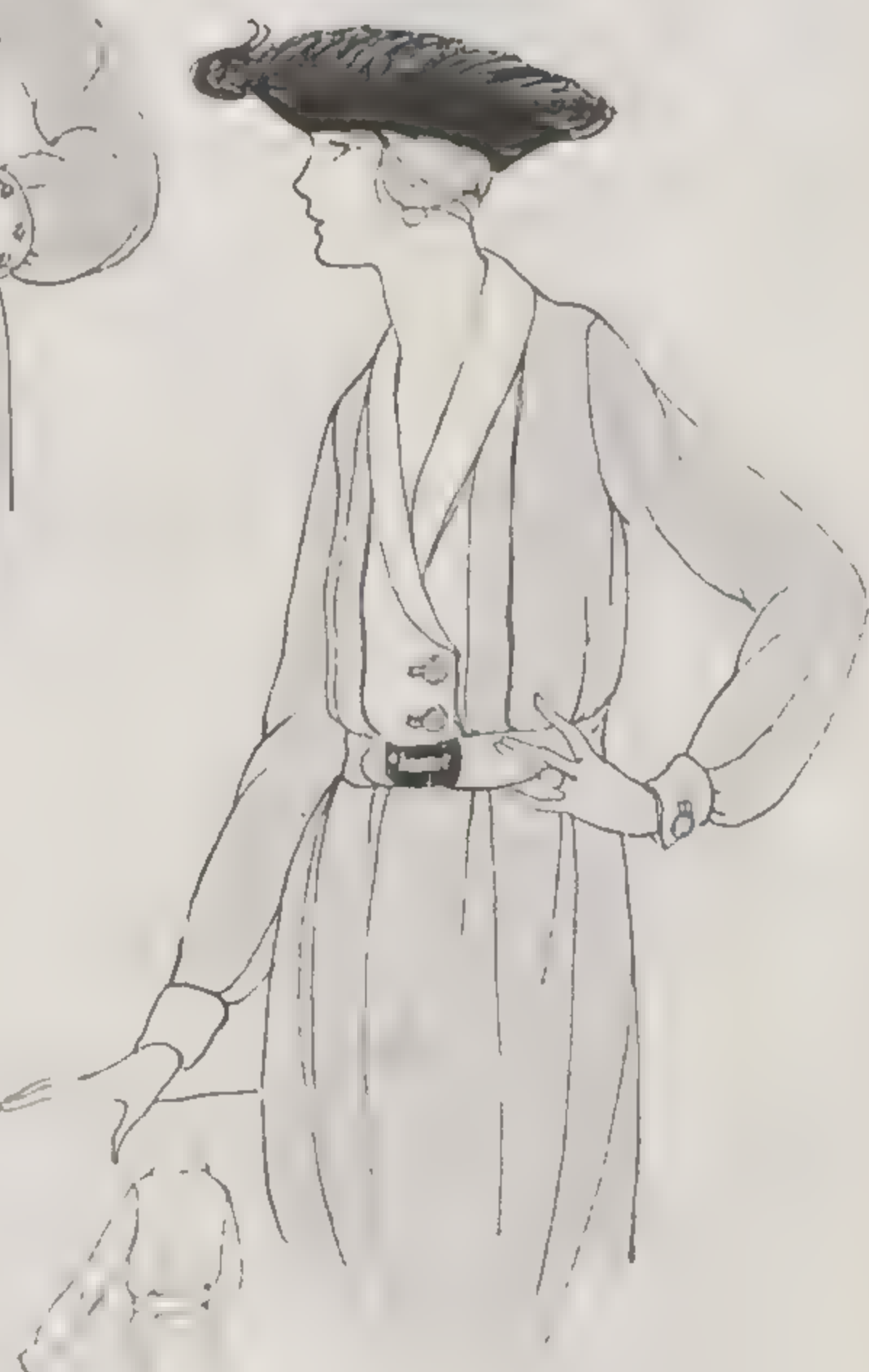


Blouse No. C4049. The panels of chiffon at the front and back add charm to a satin blouse

Note—Complete descriptions of all patterns will be found on pages 78 and 80



Blouse No. C4046. This smart blouse may be of chiffon or crêpe in any colour to match the suit



Blouse No. C4041. A blouse of  $1\frac{3}{4}$  yards of chiffon has cuffs and a smartly collared vest of satin

WITH THE NEW COSTUME BLOUSES AND SEMI-TAILORED SKIRTS, IT IS NO DIFFICULT MATTER TO EVOLVE A VARIETY OF SMART TOILETTES



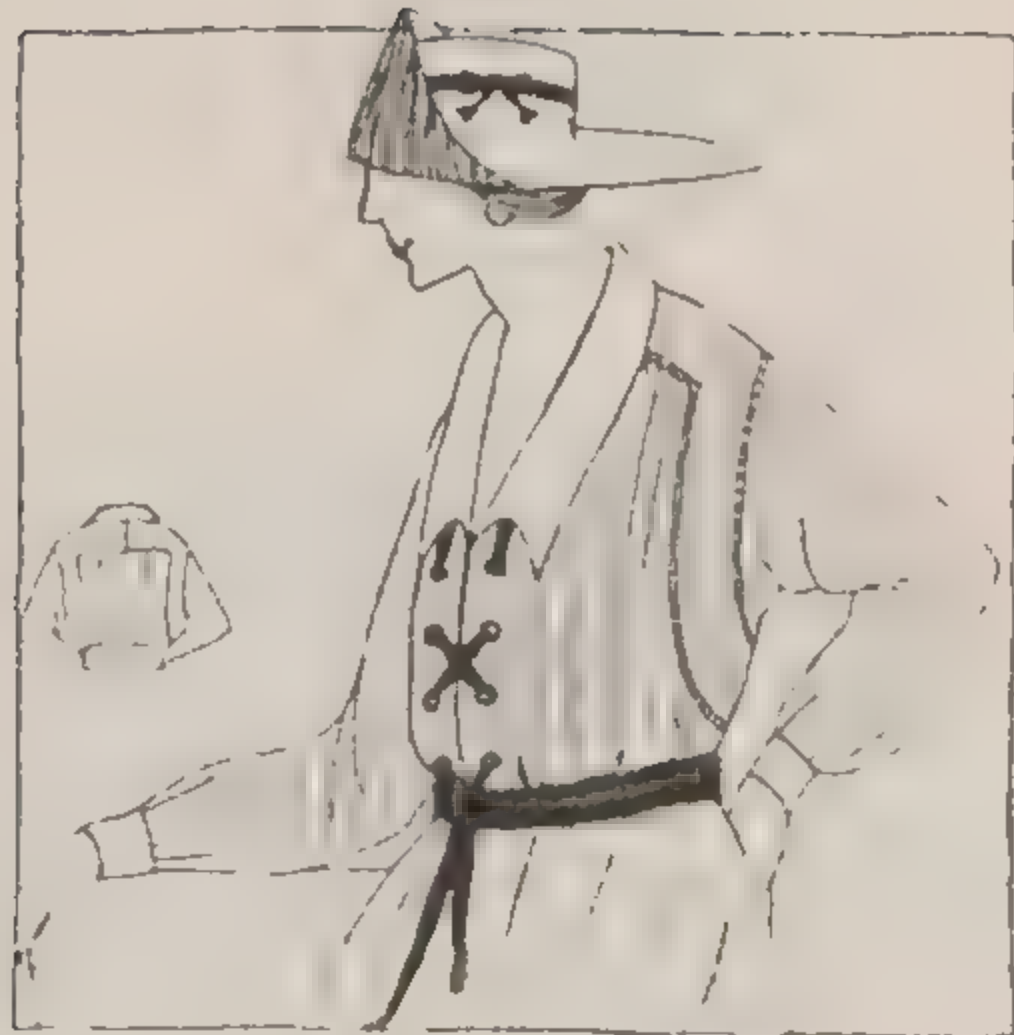
Skirt No. C3869. The skirt made of  $2\frac{3}{4}$  yards of 40-inch material is  $1\frac{7}{8}$  yards wide. Skirt No. C3942. A skirt  $1\frac{1}{2}$  yards wide uses  $1\frac{1}{2}$  yards of material. Skirt No. C4071. This skirt takes 2 yards of 54-inch material

Skirt No. C3958. Two and one-quarter yards of wide material make this one-piece skirt. Skirt No. C4060. A two-piece skirt is draped, yet narrow. Skirt No. C4067. The panels may match the blouse and thus form a complete costume





Blouse No. C4120. A waistcoat blouse of silk jersey and satin crosses in the front, surplice fashion



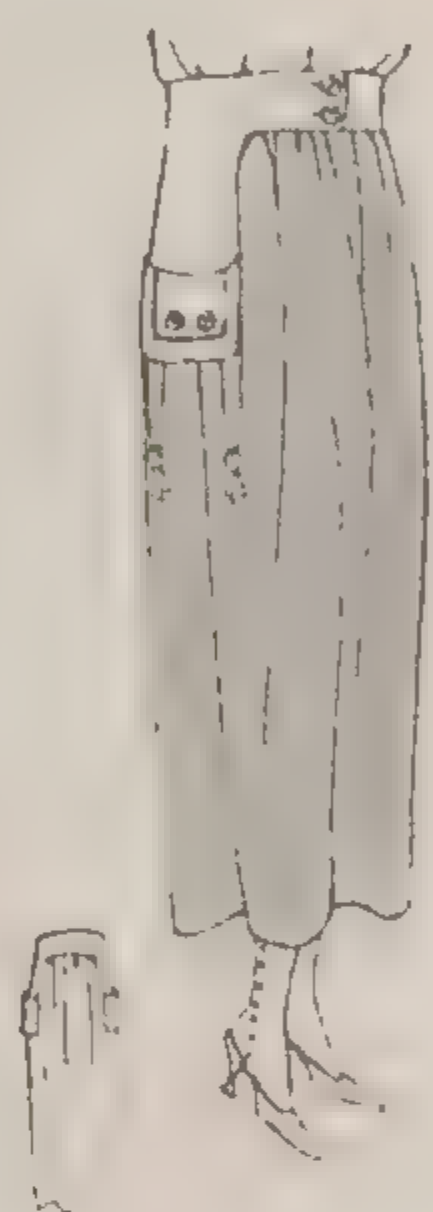
Blouse No. C3961. This blouse is simplified in the making, since yoke and sleeves may be cut in one



Blouse No. C4018. Silk jersey and figured crêpe suit this blouse; the collar is convertible



Blouse No. C4069. Let shoulder yoke, collar, and cuffs match the skirt, and a costume is the result



Skirt No. C4099. This two-piece skirt needs only  $1\frac{7}{8}$  yards of material for the making



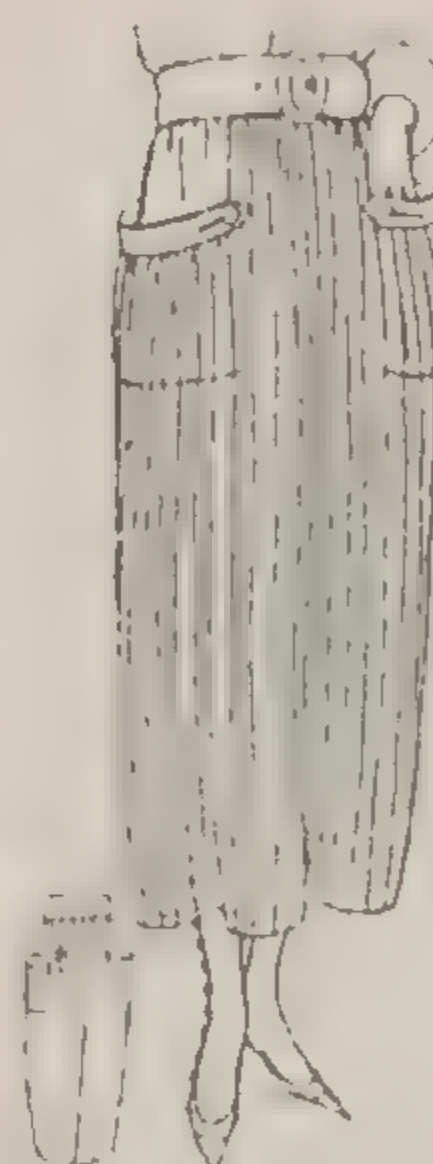
Skirt No. C4116. The belt and hip yokes are in one piece, the skirt in another



Skirt No. C4068. The commodious pockets are inserted in the panels at the sides



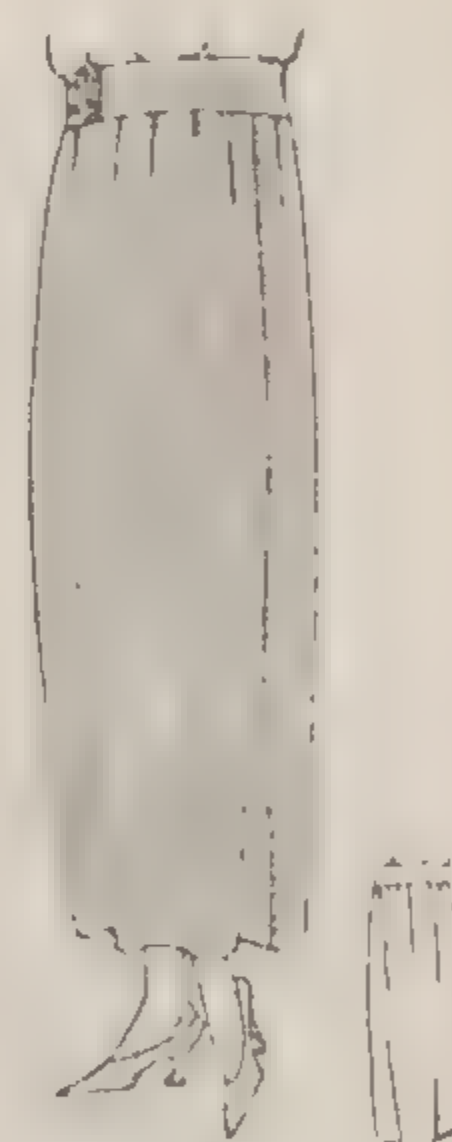
Blouse No. C3963. The blouse itself may be of linen, and the hand-tucked collar of finest organdie



Skirt No. C4061. One and three-quarters yards of 54-inch material make this skirt



Skirt No. C4066. The pendant pockets in this skirt are easily detachable



Skirt No. C4156. Two widths of 27-inch material are all this skirt requires for the making



Blouse No. C4010. A crêpe de Chine blouse with a convertible collar buttons down the back



Blouse No. C4045. The blouse may be of tub satin, the vest and convertible collar of chiffon

Note—Complete descriptions of all patterns will be found on pages 78 to 80

NOW IS THE TIME FOR SPORTS SKIRTS AND

FOR THE SEMI-TAILORED BLOUSE; THESE

PRACTISE WISE ECONOMY OF MATERIALS



CHILDREN'S FROCKS WHICH ENSURE

SMARTNESS AND REQUIRE A

MINIMUM AMOUNT OF MATERIAL

THESE FROCKS ARE COMFORTABLE

ENOUGH TO PLEASE A CHILD YET

TRIM ENOUGH TO PLEASE ANYONE



Child's Coat No. C3117.  
Sizes, 4 to 12 years. Only  
2¼ yards of material are  
necessary for this coat



Child's Frock No. C3894.  
Sizes, 2 and 4 years.  
This frock needs but 1¾  
yards of 40-inch material



Child's Smock No. C3073.  
Sizes, 2 to 6 years. The  
diminutive trousers are  
included in the pattern

Note—Complete de-  
scription of all pat-  
terns will be found on  
pages 78 to 80



Boy's Suit No. C4117.  
Sizes, 2 and 4 years.  
These play rompers are  
conveniently buttoned



Child's Frock No. C4024.  
Sizes, 8 to 12 years. A  
slip-on frock with a ki-  
mona top is easy to make



Child's Frock No. C3888.  
Sizes, 4 and 6 years. Com-  
modious pockets are cut in  
one piece with the frock



Child's Frock No. C4017.  
Sizes, 8 to 14 years. This  
slip-on frock with set-in  
sleeves is cut in two pieces



Child's Frock No. C4015.  
Sizes, 8 to 14 years. The  
skirt is cut in two pieces  
and the waist in three

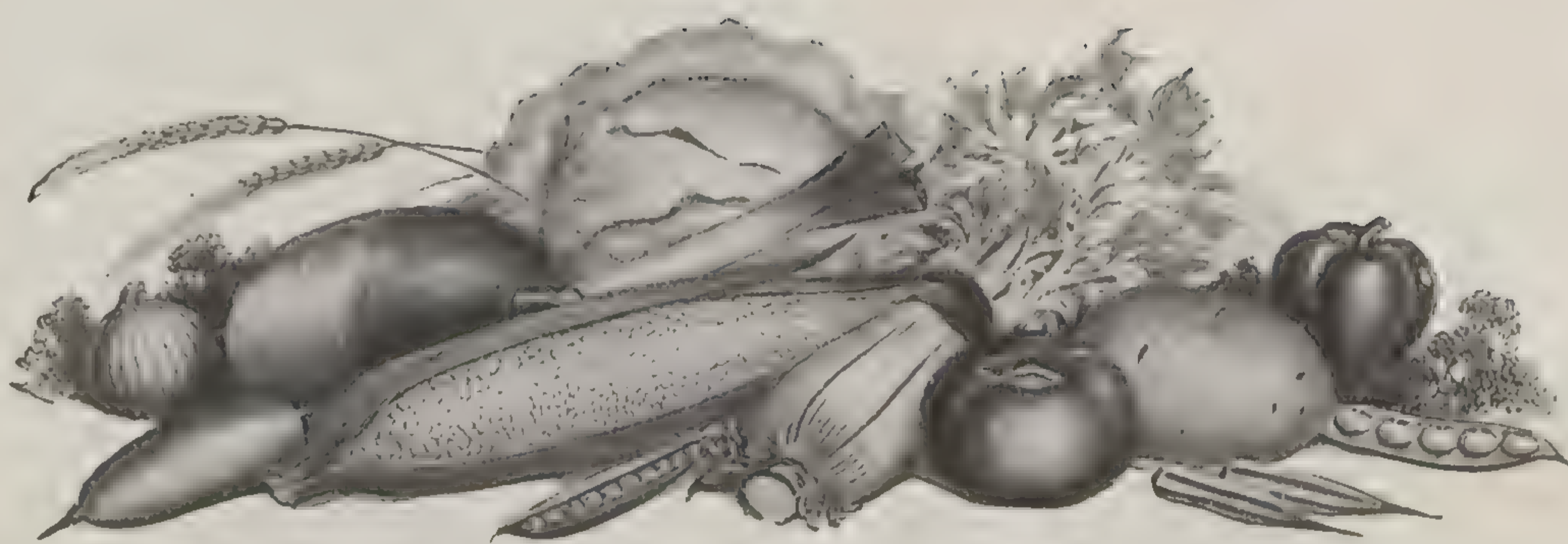


Child's Coat No. C3910.  
Sizes, 4 and 6 years. This  
coat may be cut from 2  
yards of 54-inch material



Child's Frock No. C4014.  
Sizes, 8 to 14 years. A  
trim frock requires 2¾  
yards of 54-inch material





## High value for your money!

In fact you get a *two-fold* value in this nourishing soup.

You not only get unusual food value in the soup itself but you save money in using it. You do not have to add anything to make it complete. You have no expense for extra materials, no cooking cost, no labor, no waste.

You have a delicious strength-giving food all cooked, prepared and ready for your table in three minutes. A food so satisfying that you can almost make a meal of it.

There is not a food you can name more truly economical than

# Campbell's Vegetable Soup

It supplies practically every element essential to a properly balanced diet.

The invigorating stock we make from high grade Government inspected beef. In this stock we combine choice potatoes, chantenay carrots and Canadian rutabagas—attractively diced. We add baby lima beans, small peas, barley, rice, Country Gentleman corn, Dutch cabbage and fresh okra, celery and parsley. We include also a fine tomato purée, a sprinkling of macaroni alphabets and a slight flavoring of leek, onion and sweet red peppers.

You could not buy the materials and make such a soup at anywhere near so low a cost.

You will find it true economy to keep a supply of this wholesome appetizing soup always on hand. Be sure to add *boiling* water. Bring the soup to the *boiling* point, allow it to simmer a moment, then serve.

In using *Campbell's* you have the benefit of the entire Campbell organization—the extensive Campbell farms, the Campbell agricultural staff, our staff of expert buyers and experienced chefs, the Campbell kitchens with their unequaled equipment and facilities.

All this insures you the finest ingredients, eliminates loss, economizes fuel, and provides you with a never failing source of health and vigorous condition.



21 kinds

12c a can

# Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL





## New Dress Cottons and Linens for Spring and Summer 1918

THE leading fashion authorities in Europe and America have adopted Cotton fabrics very largely for the coming season.

In anticipation of the demand for these fabrics, which will be greater than ever before, we have secured from the foremost manufacturers in France, Switzerland, and Great Britain the choicest products of their looms.

American manufacturers have also supplied us with a beautiful range of high-grade materials which goes to make up the finest collection we have ever presented.

The assortment comprises *French Cotton Crepes*, *Japanese Cotton Crepes*, *Heavy Silk and Cotton Crepes (French)*, *French Silk and Cotton Crepon*. These materials are offered in both White and plain colors.

*French Crepes* in new printed or woven effects. *Organdies* from Switzerland in plain shades, Self-Stripes, Checks and Plaids. *French and English Voiles*, every shade desired, printed or woven effects in pleasing color combinations. *Swisses from St. Gall*, White grounds with Dots of color, or colored grounds with White or contrasting Dots. *Ecrû* with White, or all White, in almost endless variety.

*Ginghams* will be one of the most-wanted fabrics of the season. We are amply supplied with these fine materials featuring the world-famous David and John Anderson Gingham in plain colors, Stripes, Checks and new plaided effects. "Glen Roy Ginghams," the finest fabric made in this country, as well as other equally well-known makes.

*Handkerchief Linens* in plain colors, new Checks and Stripes, and the heavier Linens in every shade wanted including our celebrated "Non Krush Linen," French Linens, "Cossack," and Linen Crash, Devonshire Cloth, Irish Dimities, Madras, Percales and Oxford Shirtings, White Silks, Natural Pongees, Silk and Cotton Shirtings, Washable Tub Silks and heavy All-Silk Shirtings and Waistings of every description. These fabrics can also be had in all White.

Samples are now ready and may be had upon request.

**James McCutcheon & Co.**  
Fifth Avenue New York



## NOBLESSE OBLIGE

The Army Tobacco Fund Supplies Tobacco for the Soldiers on Our Transports Who Might Otherwise Be Confronted By a Cheerless Voyage Without That "Something to Smoke" Which Makes So Much Difference

"NO tobacco, and not allowed to go ashore before sailing—a sea voyage with nothing to smoke. What are we going to do?" This is the problem that confronted many a United States regular just before the departure of our first expeditionary force for France. In the hurry and secrecy that necessarily attend embarkation, the men had been given no opportunity to provide themselves with tobacco, and were facing a smokeless voyage.

But an army girl's resourcefulness saved the situation; Miss Margaret S. Carson, the daughter of Colonel John W. Carson, quickly realized the necessity for decisive action. Aided by a patriotic banker of her acquaintance, she purchased a large amount of tobacco on credit, and saw it distributed on board, with the result that transports which had been tobaccoless were stocked with smokes for every man.

### APPROVED BY OFFICERS AND MEN

The gratitude of the men and the whole-hearted approval of the officers made the establishment of a tobacco fund the obvious sequel to this splendid beginning. The commanders of the first voyage urged this course in their letters of thanks, which expressed the deep appreciation of the troops. Major-general Henry G. Sharpe called the work of the fund "one of the best undertaken to provide for the comforts of the men." Chaplain Thomas J. Dickson of the 6th Field Artillery, U. S. A., said in a letter to Miss Carson: "This splendid gift was the most opportune of any I have ever witnessed in all my military experience. Our lonely and dangerous voyage is made bright by your thoughtful act. Every package distributed told the soldiers that the nation's defenders are not forgotten." Captain-quartermaster Lewis B. Willis, U. S. R., wrote: "I would so like you and some of the contributors to the Army Girl's Transport Tobacco Fund to witness the distribution of the tobacco and see what real satisfaction and pleasure it brings. The men are glad to know that some one is sufficiently interested in them to look after little comforts which they can not always provide for themselves. Beyond all this, they are glad to be remembered."

In order that no future expedition should start without tobacco, Miss Carson immediately started plans for supplying all our transports with tobacco. A board of directors was formed, and with their aid "An Army Girl's Transport Tobacco Fund" was soon incorporated under the membership corporation act, with the sanction and encouragement of the War Department and the cooperation of the Army Transport Service.

The board of directors of the Fund is made up of the following members: Colonel John M. Carson, U. S. A., President; Mr Robert L. Bigelow and Captain Edward B. Close, U. S. R., Vice-presidents; Captain Samuel Frothingham, U. S. R., Treasurer; Miss Margaret S. Carson, Secretary; and Mr. Edwin Arden.

A campaign committee was formed to carry on the work of the Fund in various

cities. For this, Miss Carson enlisted the services of the following Army girls: Miss Blanchard Scott, daughter of Major-general Hugh L. Scott; Miss Mildred Greble, daughter of Major-general Edwin St. J. Greble; Miss Marjory M. Wright, daughter of Major-general William M. Wright; Miss Dorothy Smith, daughter of Brigadier-general Abiel L. Smith; Miss Margaret Michie, daughter of Brigadier-general Robert E. L. Michie; the Misses Ruth and Mary Littell, daughters of Brigadier-general Isaac W. Littell; Miss Julia Fieberger, daughter of Colonel Gustave J. Fieberger; Miss Margaret Knight, daughter of Colonel John T. Knight; Miss Nancy King, daughter of Lieutenant-colonel Edward L. King; and Miss Virginia Tobin, daughter of Major William H. Tobin.

The Fund is now supplying tobacco for the overseas troops on all the departing transports. In doing this, it fills a very real need. While the men are in camp, or when they are finally abroad, they have ample opportunity for obtaining tobacco; they can buy it, or get it through their friends or relatives. But the army transports have no facilities for supplying the men; no one knows when the sailings are to be, and consequently the men are often unable to purchase their tobacco at the last moment. The leading wholesale tobacco companies of the country are giving the Fund their support in genuinely patriotic fashion. Tobacco is supplied by them at a reduced rate and delivered at the transport docks packed in huge cases of individual boxes so as to ensure ease of distribution.

### LOYAL SUPPORTERS

The merit of the cause has been very generally recognized, and leading newspapers, hotels, theatres, and other organizations are giving it their support. Metropolitan clubs lending their aid are the Harvard, University, Knickerbocker, National Arts, Reform, City, Players', Lambs', Friars', Authors' League of America, Princeton, Bankers', Wool, and a number of others. The Junior League girls, who are well known for their excellent work in various social activities, are also giving their services for the furtherance of the Fund, and have formed a committee headed by Mrs. Hamilton Fisk Benjamin. Her assistants are Mrs. Albert Z. Gray, Mrs. Henry Ives Cobb, Jr., Miss Anna Alexandre, Miss Symphorosa Bristed, Miss Grace Bristed, Miss Irene Turnure, and Miss Leila Burden.

But the Fund looks to the individual contributor as well as to organizations for its success and growth. A surprisingly small sum will provide cigarettes enough to make a whole company happy. Twenty cents supplies one man with tobacco throughout the voyage, and a dollar buys smokes for five men. There is no other fund that is doing this work, and any man who has seen service can testify to the real want it is filling.

Contributions should be addressed to the Treasurer, Captain Samuel P. Frothingham, U. S. R., 25 Pine Street, New York City.



## *Técla Pearls*

THEY are delicately beautiful like the petals of a lily or the white transparency of a beautiful hand, except that sometimes there is a faint flush of color in them, as if some rosy orphan of Aurora were imprisoned in those tiny orbs and trying to get out.

*Tecla Pearl Necklaces  
with diamond clasp  
\$75 to \$350*

**T É C L A**

398 Fifth Ave., New York  
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## PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 69 to 74 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

## PATTERNS ON PAGE 69

**WAIST NO. C4094; SKIRT NO. C4095.**—For the waist in size 36 bust:  $1\frac{1}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. C4086; SKIRT NO. C4087.**—For the waist in size 36 bust:  $3\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. C4118.**—For the frock in size 36 bust:  $5\frac{3}{4}$  yards of 31-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. C4064; SKIRT NO. C4065.**—For the waist in size 36 bust:  $4\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. C4082; SKIRT NO. C4083.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 32-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $3\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 70

**WAIST NO. C4056; SKIRT NO. C4057.**—For the waist in size 36 bust:  $2\frac{1}{2}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. C3735; SKIRT NO. C3736.**—For the waist in size 36 bust: 3 yards of 40-inch material;  $\frac{1}{4}$  of a yard of 36-inch material for lining;  $\frac{3}{4}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $1\frac{1}{4}$  yards wide at the hem. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches bust measure. Price, 50 cents.

**FROCK NO. C4097.**—For the frock in size 36 bust:  $3\frac{1}{2}$  yards of 36-inch material;  $2\frac{1}{2}$  yards of 32-inch material for jacket and lower part of underskirt;  $\frac{1}{4}$  of a yard of 54-inch material for trimming;  $\frac{3}{4}$  of a yard of 36-inch material for collar. The frock is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. C4027.**—For the frock in size 36 bust:  $4\frac{3}{4}$  yards of 40-inch material; 1 yard of 36-inch material for panel facings;  $\frac{3}{4}$  of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. C2498; SKIRT NO. C2499.**—For the waist in size 36 bust:  $2\frac{1}{4}$  yards of 36-inch material;  $\frac{1}{2}$  yard of 36-inch material for tie;  $\frac{3}{4}$  of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in size 26 waist: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. C4075; SKIRT NO. C4076.**—For the waist in size 36 bust: 2 yards of 32-inch material;  $\frac{5}{8}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $4\frac{1}{2}$

yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. C4077; SKIRT NO. C4078.**—For the waist in size 36 bust:  $1\frac{3}{4}$  yards of 32-inch material;  $\frac{5}{8}$  of a yard of 32-inch material for collar, cuffs, and girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 32-inch material;  $2\frac{1}{8}$  yards of 32-inch material for panel. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. C4091; SKIRT NO. C4092.**—For the waist in size 36 bust:  $1\frac{1}{2}$  yards of 32-inch material; 1 yard of 40-inch material for collar, cuffs, and sleeve trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. C3864.**—For the frock in size 36 bust:  $4\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 71

**WAIST NO. C3768; SKIRT NO. C3769.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. C3965.**—For the frock in size 36 bust:  $6\frac{1}{2}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. C4034.**—For the frock in size 36 bust:  $4\frac{1}{2}$  yards of 54-inch material,  $\frac{1}{2}$  of a yard of 36-inch material for collar and yoke,  $\frac{1}{2}$  of a yard of 40-inch material for collar facing, cuffs, and revers. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. C4028; SKIRT NO. C4029.**—For the waist in size 36 bust:  $3\frac{1}{4}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar;  $3\frac{3}{4}$  yards of 2-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. C4036; SKIRT NO. C4037.**—For the waist in size 36 bust:  $1\frac{1}{2}$  yards of 54-inch material,  $\frac{7}{8}$  yard of 36-inch material for underwaist,  $\frac{1}{8}$  of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and measures 2 yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

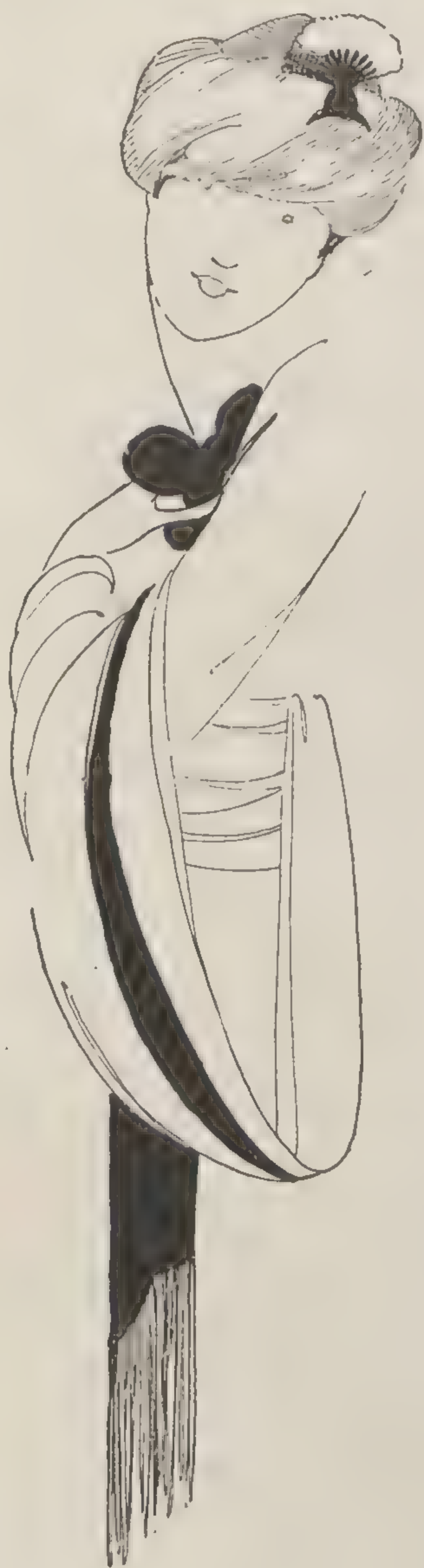
**FROCK NO. C4030.**—For the frock in size 36 bust:  $4\frac{1}{2}$  yards of 40-inch material;  $1\frac{1}{8}$  yards of 36-inch material for vest and sash facing. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. C4080.**—For the frock in size 36 bust:  $6\frac{5}{8}$  yards of 32-inch material;  $\frac{1}{4}$  of a yard of 36-inch material for pockets. The frock is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 72

**BLOUSE NO. C4119.**—For the blouse in size 36 bust:  $1\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar, facing, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(Continued on page 80)



Ali  
Baba

A turban of captivating  
lines inspired by the  
"Arabian Nights" tales

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NEW YORK

Rawak untrimmed hats are the best obtainable. Ask to see them at your dealer's.





Old English Interiors,  
Furniture, Fabrics,  
Floor Coverings, Decorations.

W. & J. SLOANE  
Fifth Ave. & 47th St.  
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## PATTERN DESCRIPTIONS

(Continued from page 78)



*This smart Tailormade Suit  
developed in Moire Antique or  
Men's Wear Serge is one expression  
of Mangone Individuality*

*Suits of Distinction  
for Every Occasion*

*Mangone*

NEW YORK



*Sold by the Best Shops Everywhere*

**BLOUSE NO. C4042.**—For the blouse in size 36 bust:  $3\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C4121.**—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C4049.**—For the blouse in size 36 bust:  $3\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C4046.**—For the blouse in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material; 1 yard of 40-inch material for vest and collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C4044.**—For the blouse in size 36 bust:  $1\frac{3}{4}$  yards of 40-inch material; 1 yard of 40-inch material for front of blouse, girdle, and sash;  $\frac{1}{4}$  of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C4041.**—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. C3869.**—For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{7}{8}$  yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C3942.**—For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C4071.**—For the skirt in size 26 waist:  $2\frac{7}{8}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{8}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C3958.**—For the skirt in size 26 waist:  $3\frac{3}{4}$  yards of 36-inch material;  $\frac{2}{3}$  of a yard of 36-inch material for yoke and trimming. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C4060.**—For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C4067.**—For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{7}{8}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 73

**BLOUSE NO. C4120.**—For the blouse in size 36 bust:  $1\frac{7}{8}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C3961.**—For the blouse in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C4018.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. C4116.**—For the skirt in size 26 waist:  $3\frac{1}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C4099.**—For the skirt in size 26 waist:  $1\frac{7}{8}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C4068.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**BLOUSE NO. C4069.**—For the blouse in size 36 bust:  $1\frac{7}{8}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 40-inch contrasting material for collar, shoulder yokes, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C3963.**—For the blouse in size 36 bust:  $2\frac{5}{8}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. C4061.**—For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 27-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C4066.**—For the skirt in size 26 waist:  $3\frac{3}{8}$  yards of 27-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. C4156.**—For the skirt in size 26 waist:  $2\frac{5}{8}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**BLOUSE NO. C4010.**—For the blouse in size 36 bust:  $3\frac{5}{8}$  yards of 27-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. C4045.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 40-inch material;  $\frac{1}{4}$  of a yard of 40-inch material for vest and collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

## PATTERNS ON PAGE 74

**CHILD'S SMOCK NO. C3073.**—For the smock in medium size:  $2\frac{5}{8}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 27-inch material for collar and cuffs;  $1\frac{1}{4}$  yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

**CHILD'S COAT NO. C3117.**—For the coat in medium size:  $3\frac{1}{4}$  yards of 36-inch material. Sizes, 4, 6, 8, 10, and 12 years. Price, 50 cents.

**FROCK NO. C3894.**—For the frock in medium size:  $1\frac{3}{4}$  yards of 32-inch material;  $\frac{1}{2}$  of a yard of 32-inch material for yoke and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

**BOY'S ROMPERS NO. C4117.**—For the rompers in 4-year size:  $2\frac{5}{8}$  yards of 27-inch material. Sizes, 2 and 4 years. Price, 50 cents.

**CHILD'S FROCK NO. C4024.**—For the frock in 10-year size:  $2\frac{7}{8}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar and cuffs. Sizes, 8, 10, and 12 years. Price, 50 cents.

**CHILD'S FROCK NO. C3888.**—For the frock in medium size:  $2\frac{1}{2}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and cuffs. Sizes, 4 and 6 years. Price, 50 cents.

**FROCK NO. C4017.**—For the frock in 12-year size:  $2\frac{7}{8}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.

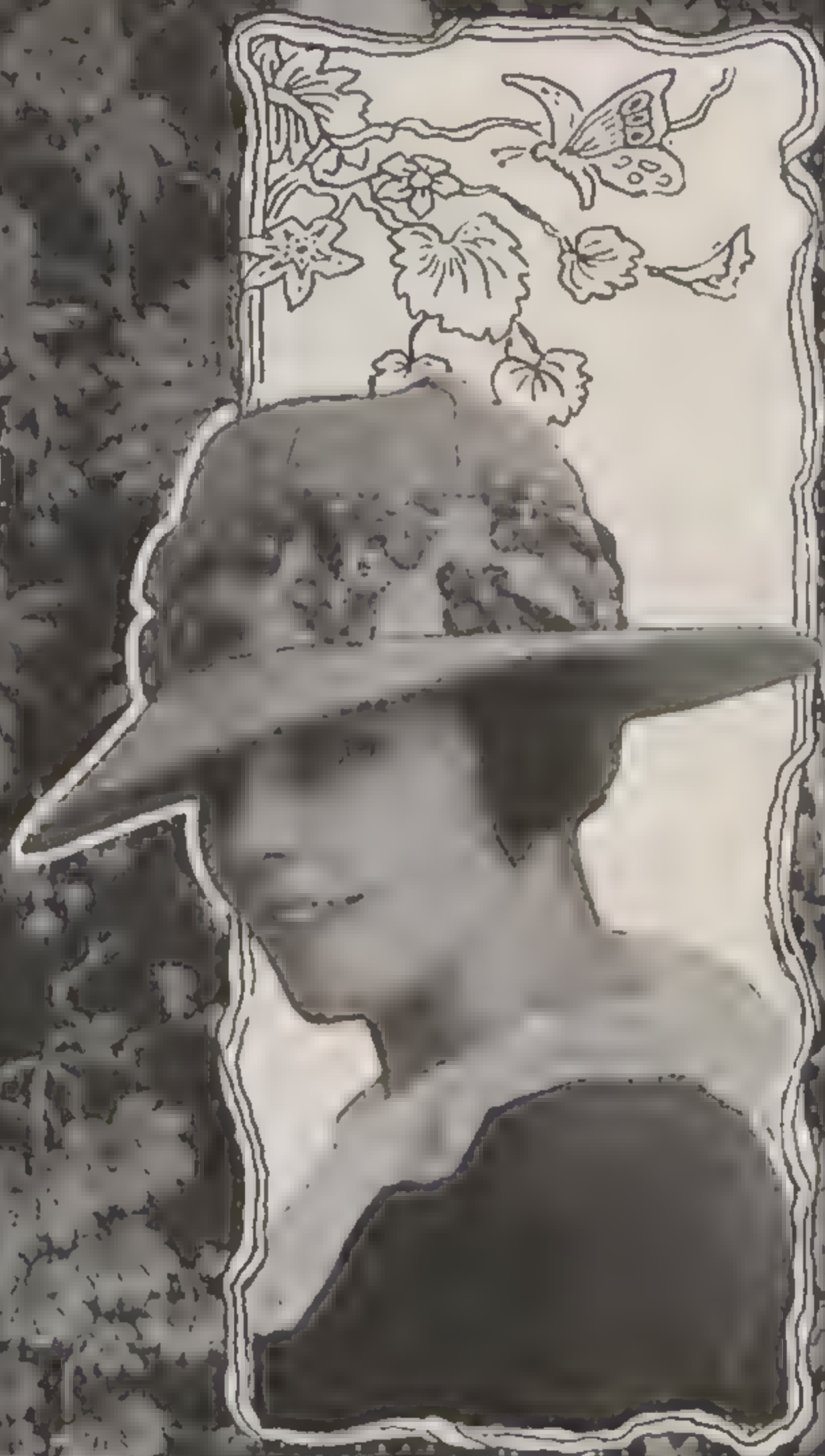
**FROCK NO. C4015.**—For the frock in 12-year size:  $2\frac{3}{8}$  yards of 54-inch material;  $\frac{1}{8}$  of a yard of 36-inch material for collar. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.

**CHILD'S COAT NO. C3910.**—For the coat in medium size: 2 yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

**FROCK NO. C4014.**—For the frock in 12-year size:  $3\frac{5}{8}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 40-inch material for collar. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.







**C**UPID Spring Hats  
are the foremost  
examples of newest,  
exclusive style ideas.

*Seen at all Leading Shops*

**William Rosenblum & Company**  
3-5-7 East 37th Street, New York City





*Mrs. Robinson  
by  
Gainsborough*

\$3.50, \$5, \$7.50,  
\$10, and up.

*Redfern  
Corsets*

*"Beauty of form is the magnet that attracts, for it  
has the compelling power of magnetism."*

*—Pompey.*

At All High Class Stores

A complete line for all figures may always be found at the Redfern  
Corset Shops, 510 Fifth Avenue, New York; 19 East Madison  
Street, Chicago; 114 Grant Avenue, San Francisco.



*This Chinese flacon contains a  
fragrant perfume that carries one  
straight to the Orient; \$1.50*

## ON HER DRESSING-TABLE

FASHIONABLE women have had but one thought lately—how to accomplish the greatest amount of relief work in the shortest possible time. As far as results go, a phenomenal amount has been completed. This new necessity for a long working day should not, however, force us into a careless attitude toward appearance. Women are waking up to the fact that overwork has a disastrous effect unless balanced by supplementary care in the way of rest, diet, and especially the proper nourishment of the skin.

A satisfactory and quite delightful solution of this problem is offered in a certain rest cure, which those who feel the pressure of strenuous work would do well to visit. There, scientific treatment of all kinds is administered, varying according to one's needs; those whom work will not make thin can be reduced, and by another method those under weight can gain a desirable plumpness. There are cabinet baths with shower hose, salt rubs, massage and violet rays, normalizing treatment, high frequency (that alternating current which tones the general system) and all the most advanced methods that soothe or stimulate, as the case may require. The suites of rooms are charming, and there is also a diet kitchen where any of the prescribed foods may be prepared. It is therefore not surprising that the fashionable woman has discovered that a week-end spent under scientific care in such surroundings is decidedly beneficial to her appearance.

the end to invest in remedies of this quality.

There is an impression—and quite an erroneous one—that a powder is not satisfactory unless it shows; but in reality, the chemist who succeeds is the one who compounds a powder that cannot be detected and yet imparts to the skin a delicate softness and purity. Such an invisible powder, adherent and very refreshing, is prepared in four colours,—white, flesh, cream, and the shade most suitable for evening,—mauve; it costs 60 cents a box.

### POWDER PUFFS AND SACHET

One may also procure an excellent special velours puff that combines the qualities of both the wool puff and the chamois skin; it improves with use and may be washed. Many women buy these by the dozen, as they cost but twenty-five cents each.

The sachet is, for many women, the favourite way of perfuming the clothing. A wonderful sachet of orris, violet, and heliotrope is now on the market; as it is of extreme concentration, it retains the true flower scent indefinitely. This sachet is adapted for the nursery and the linen room, as well as for one's personal lingerie, for the odour is clean and refreshing. A four-ounce jar costs \$1.20, an eight-ounce jar, \$2.40, and a sixteen-ounce jar, \$4.80.

### ELIMINATING WRINKLES

From Paris comes a cream that is said to be an infallible remedy for those wrinkles around the eyes and other imperfections that mar the contour of the face; just now the wise Parisienne is particularly careful to employ such needed remedies. The cream combines rare oils and other ingredients of which the whole purpose is to nourish and build up wasted tissue; it is best suited to dry skins and should be applied on retiring. After thoroughly washing the face with warm water and a mild soap, one should rinse it carefully in clear warm water. The cream is then liberally applied and rubbed gently in with an upward rotary motion, to be absorbed by the skin during the night. In the morning the face is cleansed with warm water, and the cream is again applied. One should rub the face and neck with a small piece of ice before wiping off the cream and applying powder; the results are most gratifying. This cream may be bought for \$2 a jar. Such a treatment betters the complexion; it softens the surface of the skin, and also has a more lasting and nourishing power.

*Note.*—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date.

### VARIOUS DETAILS OF CAREFUL GROOMING

If the hair is falling,—and this is one of the first symptoms of fatigue and nervous exhaustion—it should be given immediate attention. One can procure a hair tonic that is remarkably efficacious as a cure and preventative of this trouble, at \$2 a bottle.

Quite recent is the début of a most distinctive Chinese perfume. It declares its nationality not only in its fragrance, which is very soothing to tired nerves, but also in the type of bottle, stopper, box, and label. An ounce bottle may be bought for \$1.50.

The hands demand increased care in these days of more than customary work. The use of a refreshing greaseless lotion, which may be applied after washing and as often as necessary throughout the day without fear of soiling the clothes, is important to the woman working hard at the carteen. This lotion costs \$3 a bottle. For whitening and softening the hands, the same specialist has compounded a cream, to be used after the lotion; it is excellent for whitening not only the hands, but the arms and neck as well. This may be had at \$3 and \$5. The great advantage of both the cream and the lotion is that a very small quantity can be made to do effective work; it is therefore an economy in



*Who wouldn't be  
joyful in this smart  
checked silk?*

As becoming as pink cheeks, it is. The hanging waist, the elusive belt, the shirred pockets appeal in their charm and novelty as strongly to the older woman as to her younger sister. Both delight, too, in Betty Wales quality. No. 25. Price \$25.

## Betty Wales Dresses

Made of serviceable silk, ready to wear with Kleinert's Gem Dress Shields. Sizes from 14 up. One exclusive store carries Betty Wales Dresses for practically every occasion. If no store is near you, we will, on receipt of price, arrange for free delivery of the dress illustrated.

Betty Wales Good Luck Plushkin (Statuette), 20c. Style Book of many Betty Wales Dresses of various materials, free.

Betty Wales Dressmakers  
101 Waldorf Building, New York City





## MOTOR NOTES

IN these days of conserving man-power and fuel, every automobile should be made to serve at least two purposes. This result may be accomplished by combining business and healthful enjoyment with the endeavour to make every trip "count for something" and by the partial conversion of the passenger car into a vehicle for carrying home the results of the day's marketing and shopping. An ingenious type of body, which makes the passenger car serve both purposes in a practical way, has recently been placed on the market; it consists of a removable tonneau made to fit one of the popular makes of low-priced cars. When the car carries passengers, the body cannot be distinguished from the ordinary five-passenger sort. By loosening a few bolts, however, the rear compartment may be replaced with a low-sided box body of the express type, capable of carrying one thousand pounds of any kind of material that is not too bulky to fill the space offered. Only one minute is required to effect this change from a passenger vehicle to a half-ton truck, and the construction is such that there is no possibility of loosening bolts to result in annoying rattles. The price of this convenient combination body is \$48.50.

## TO CONSERVE ALCOHOL IN THE RADIATOR

The "wets" are not the only ones who view with alarm the increasing price of alcohol; the motorist who uses his car in winter has heretofore been more dependent upon alcohol than the rankest anti-prohibitionist. Alcohol in the radiator keeps the water from freezing. Unfortunately, the boiling-point of alcohol is so much lower than that of water that the heat of the engine required for greater efficiency tends to evaporate a large portion of this anti-freezing fluid. This difficulty may be overcome by the use of a non-evaporating composition especially intended for use in the radiators of cars during winter weather; it is to be had from S. C. Johnson & Son, Racine, Wisconsin. For those who still desire to keep the radiator filled with the proper proportion of alcohol, however, a device which prevents its rapid evaporation will be welcome. This is known as a condenser; in a slightly different form it has been used during the past year on one of the well-known makes of high-grade cars. It consists of a coil of pipes surrounding the radiator cap, serving to re-condense the evaporated alcohol and return it to the cooling system without waste. This device also keeps the car from overheating and should thereby prevent many a mechanical damage that would result from running the car after the water had boiled out of the cooling-system. In the standard size, the price is \$10, and \$5 in the smaller size.

## THE SPOKELESS WHEEL

The spokeless wheel for the passenger car has at last made its appearance. It consists of a steel disc on which the rim, carrying the tyre, is mounted, and it is adaptable to the best grades of passenger cars. The colour scheme of the body may be extended to include the metal disc comprising the wheel, giving a solid substantial construction that conceals the spring-bolt, brake-drums, and other more or less unsightly parts of the driving mechanism of the car and completes the smooth stream-line appearance sought by so many modern designers. Because there are no spokes, such a wheel may be cleaned as easily and as quickly as an equal amount of smooth surface on the body of the car. Furthermore, the wheel is "speechless" as well as "spokeless," for the unity of construction eliminates the possibility of squeaky spokes, rim knocks, and other noises attendant on looseness or unequal tension of the parts comprising the ordinary wooden

wheel. The steel wheel is some twenty per cent lighter than a wooden one of equal strength, and its construction enables it to be straightened or otherwise repaired should a collision bend it out of proper alignment. As yet, these wheels are not a part of the regular equipment of a large number of cars, but, as their popularity increases, their selection may be optional, or they may be purchased from the manufacturers, The Detroit Pressed Steel Company, and attached directly to a used car of almost any of the accepted makes.

## A USEFUL SPOTLIGHT

Lighting regulations now make a spotlight necessary on almost every car if one drives by night in the country. To those who feel that a heavy attachment to the wind-shield does not add materially to the beauty of the machine, a new type of spotlight should prove a welcome innovation. The ordinary spotlight is not suitable for use when the side-curtains are in place, because the handle directing the beam cannot be reached when the car is thus enclosed. The newer spotlight, however, is not intended to be clamped to the wind-shield, but is of a smaller type similar to the portable trouble lamp and is held in the hand as the beam is directed to illuminate the desired object. It is provided with a special lens that gives a beam of great penetrating power, reaching five hundred feet in advance, and it also gives a diffused light sufficient to illuminate nearby objects within a large area. The flexible cord conveying the current from the battery to the light may be concealed along the door-hinges, and the entire outfit is so compact that it may be stored in the pocket when not in use. Such a light, combining the advantages of the bright spotlight with the flexibility and portability of the trouble light, may assist in many a tyre change or mechanical adjustment. The price of the outfit complete, ready for attachment to any make of car having an electric starting and lighting system, is \$8.

## A SERVICE EMBLEM FOR THE MOTOR-CAR

When our country severed diplomatic relations with Germany, the motorists were the first to display flags and other patriot emblems. It is therefore only natural that the now popular service flag, with its one or more stars, should also be a part of motor-car decoration on the vehicles of those who are entitled to it. For permanent display, however, the motorist who has relatives in the service may secure an emblem to be screwed on the radiator cap. This may either be in the form of military insignia, representing the Artillery, Infantry, Engineers, Medical, or Quartermaster's Corps, or it may be the conventional service emblem. The emblems are finished in gold plate, heavy nickel, or gun-metal and are enamelled to withstand the rigours of winter weather; the price is \$2 each.

No longer are tool-kits carried under the seats of the modern car nor the occupants of either the driver's seat or the tonneau disturbed when a spark-plug must be changed. Tool compartments have been provided in the tonneau pockets of many of the modern cars, and among the most accessible are those to be found on one of the higher priced cars, which has its tool-box in the form of a hinged shelf comprising the lower half of the door. When closed, the hinged board locks in place, and when open, it is held in a horizontal position by means of chains, thus displaying all the desired tools in an accessible position. The interior of the tool compartment is thoroughly exposed so that there need be no groping in dark corners for a missing spark-plug, nut, or other needed accessory; it is made by Nordyke & Marmon Company, Indianapolis, Indiana.



**GOETZ**  
All Silk Satin

HAVEN'T you often wondered how some women always have just the right frock for each occasion?

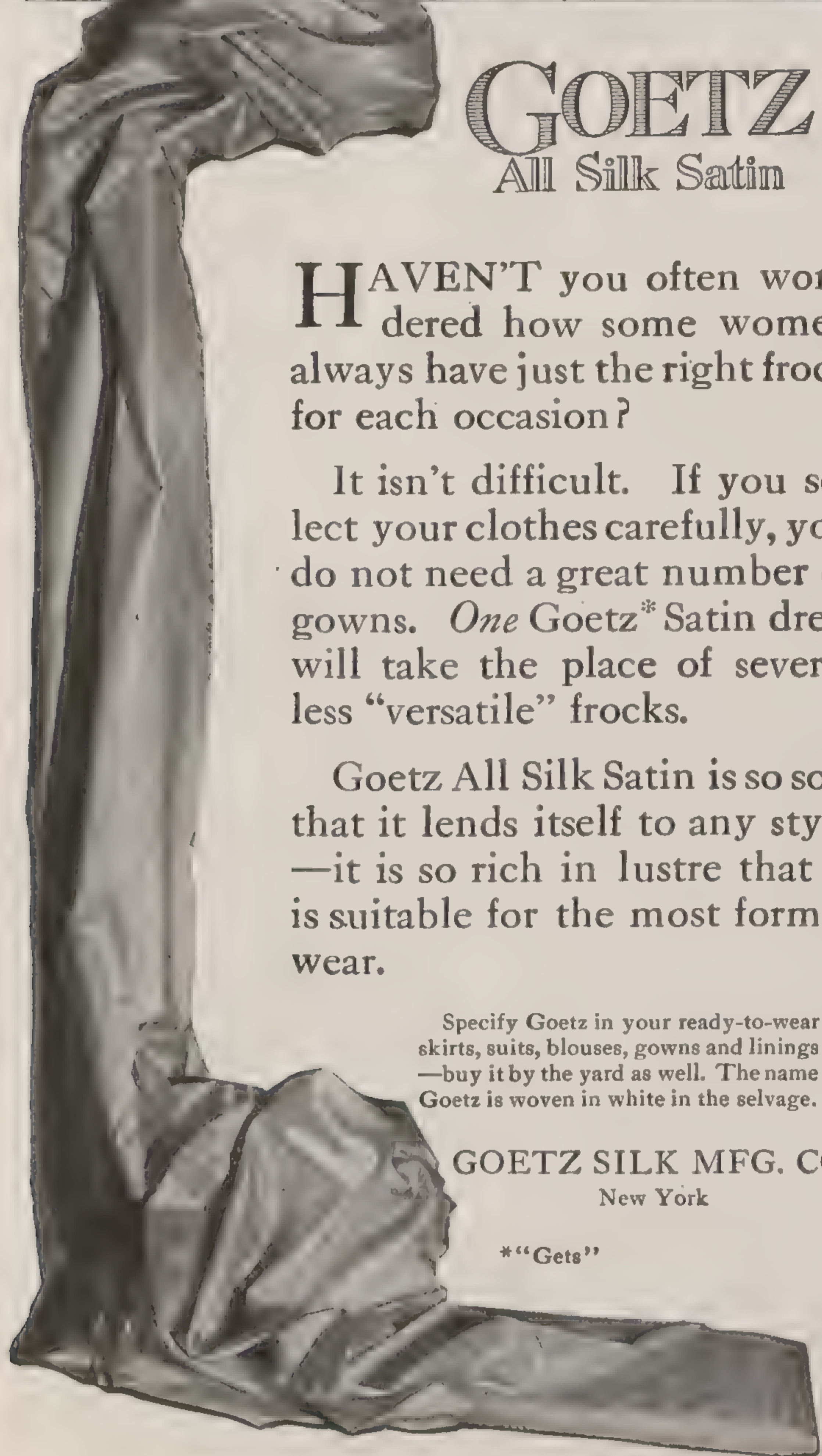
It isn't difficult. If you select your clothes carefully, you do not need a great number of gowns. *One Goetz\* Satin dress* will take the place of several less "versatile" frocks.

Goetz All Silk Satin is so soft that it lends itself to any style—it is so rich in lustre that it is suitable for the most formal wear.

Specify Goetz in your ready-to-wear skirts, suits, blouses, gowns and linings—buy it by the yard as well. The name Goetz is woven in white in the selvage.

**GOETZ SILK MFG. CO.**  
New York

\*"Gets"







## TOURING LIMOUSINE

*Designed and built for Mrs. Wilford Arms of Youngstown*

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, Makers of Fine Motor Cars



**Milo** VIOLETS  
DELICATELY SCENTED • GOLD TIPS

25¢ for 10 BOX DE LUXE OF 100¢250. The smart woman finds rest for tired nerves in the never failing companionship of Milo Violets



If your dealer cannot supply you, write to  
Dept. M.V., 8th floor, 1790 Broadway, New York, or  
Dept. M.V., 38 Cathcart Street, Montreal, Canada



## 12 O'clock—and After the Ball

If you were a runaway "Cinderella", would you leave behind you a dull and tarnished slipper?

### CINDERELLA Slipper Cleaner

quickly removes tarnish and restores the brightness of gold and silver slippers like magic.

Use Cinderella Silver for silver slippers and Cinderella Gold for gold slippers.

Cinderella Kid Polish—gives a pure, snowy-white gloss, will not impair the kid nor turn it yellow.

It is also made in fancy shades.

Shoe Stores and Department Stores sell Cinderella.

Royal Derby Boot Polish—for Calf, Kid, Figskin, Cordovan and all smooth leathers.

In brown, black, mahogany, tan and neutral.

Riding Boots restored as by magic.

EVERETT & BARRON CO.

PROVIDENCE, R. I.

Also London and Paris







This effective and stylish little Suit—but suggests to the mind one of the many uses for

**ROYAL SOCIETY**

EMBROIDERY AND CROCHET MATERIALS

EMBROIDERY FLOSS—CROCHET COTTONS  
CELESTA — "The Washable Artificial Silk"  
CORDICHET — "The Perfect Crochet Cotton"  
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To obtain the maximum of perfection and satisfaction with your handwork—insist upon ROYAL SOCIETY.

For Sale at Best Shops and Department Stores

**H. E. VERRAN CO., Inc.**

Union Square West

New York City



Vegetables may be served as hot as they should be in this decorative covered vegetable dish, which reproduces the Saint-Germain pattern in plate; \$30. The modern French candlesticks are of distinguished and simple design; \$16 a pair

## FOR THE HOSTESS

THE response which has come from intelligent women all over the country to the appeal of our Government for food conservation proves that we are taking the opportunity to live down our national reputation for extravagance and frivolity. Recipes for wheatless pastries have been contributed to the United States Food Administration by Mr. Bowman, President of the Biltmore Co.

Pastry tartlets are made by rubbing one pound of rye flour and three quarters of a pound of butter together, and adding a pint of cold water to make a stiff dough. This is rolled thin, cut into rounds, baked in a hot oven, and filled with fruit.

Special Napoleons may be made by mixing a stiff dough of one pound of rye flour and a quarter of a pound of butter substitute. The dough rolled out, three quarters of a pound of butter substitute is folded in. This paste is rolled out six times, and cut in strips. When done, the strips are put together with pastry cream and thinly spread with jam.

Six apple pies may be made from the following recipe: One pound of rye flour and a half pound of butter substitute are mixed well together, and a little cold water is added. The dough is put in the ice-box for half an hour, before being rolled out and spread over pie plates, which are then filled with apples, cinnamon, sugar and a little butter. A thin piece of dough is rolled out to cover these plates, and the pies are baked in a medium oven for one hour.

Canoli may be made as follows: A quarter of a pound of almond paste and three quarters of a pound of sugar are mixed to a smooth batter with two tablespoonfuls of milk and the white of one egg. Three ounces of corn-starch, two tablespoonfuls of milk, and the whites of two eggs may then be added gradually, and the mixture flavoured with vanilla. The dough is spread on a waxed and floured pan, and cut into squares. It should be baked in a moderate oven, rolled, while hot, into a cylindrical shape, and filled with cream.

A Financial tart is made by mixing two eggs and six ounces of sugar; one half pound of butter substitute is then added, and one pound of rye flour. A little lemon flavouring may be used. Moulds are covered with this dough, rolled thin, and filled with a batter made of one half pound of almond paste, one quarter of a pound of butter substitute, eight eggs, and a quarter of a pound of candied fruit. The eggs should be well beaten and mixed with the almonds. The butter substitute

and the fruit may then be added, and one ounce of corn-starch. This tart should be carefully baked in a moderate oven.

The Secretary of the London Food and Cookery Association has contributed to Vogue some novel luncheon menus suitable for any part of the country.

### Vegetable Consommé

Nut Bread and Butter Sandwiches  
Bananas, à l'Espagnole  
Apple and Celery Salad  
Coffee

Bananas in Spanish style: Four or five bananas are peeled and each is cut in four pieces, dredged with seasoned flour, and fried in hot fat. Meantime one quarter-pound of rice is added to a pint of boiling water, seasoned with a small onion cut in half, a small bunch of savoury herbs (*bouquet garni*) and a teaspoonful of salt. The rice is cooked twenty minutes in this, then drained and kept very hot. After the bananas are fried, one egg for each portion is also fried in the same fat, the whole to be served on a hot platter. The bananas are piled in the centre on a mound of rice, and the fried eggs are arranged around the base.

Chicken Broth with Celery  
Raisin and Nut Bread Sandwiches  
Vegetarian Scotch Eggs  
Hearts of Lettuce with  
Roquefort Dressing  
Waffles  
Coffee

In preparing vegetarian Scotch eggs one allows two eggs for each person. Three ounces of cooked lentils or beans are rubbed through a purée sieve with a little grated lemon rind, two and one-half ounces of breadcrumbs, one teaspoonful each of freshly minced parsley and thyme, and one and one-half ounces of nut butter or margarine. This is all mixed into a paste and moistened with a little cream. Hard-boiled shelled eggs are neatly covered with this mixture, rolled in beaten egg, then in breadcrumbs, and fried golden brown in deep fat. A little vermicelli, broken fine, may be used instead of the breadcrumbs. The eggs are then drained, and each is cut in half, and sprinkled with a little chopped parsley. They should be served in the centre of a heated dish, with a border of mashed potato, with or without a little hot tomato sauce poured around the base of the dish.





No. 5611A

Softest down-filled cushions make these all-upholstered pieces wonderfully comfortable. The legs are of solid mahogany; the upholstery most luxurious.



No. 5611D

ANY woman who knows furniture recognizes in Karpén Furniture a luxuriousness that is quite uncommon. The flowing lines and graceful sweep of its curves suggest ease; the beauty of the upholstery fabrics adds to the impression of richness. And for final confirmation of its luxurious comfort all that is needed is to sink into the feathery lightness of its deep, soft upholstery.

## Karpén Furniture

is sold by dealers everywhere. They can show you both period and modern designs in single pieces and in suites. Send 14c for Book 42 of Karpén designs, illustrating hundreds of pieces of furniture.

**S. KARPEN & BROS.**

900 S. Michigan Ave., Chicago

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**O'CONNOR & GOLDBERG**

"THE FOOTWEAR OF THE ELECT"

ANNOUNCING  
A NEW, SPRING,  
FASHION MODEL

O-G  
ALL-OVER  
GRAY KID  
BOOT  
\$9

Medium shade gray. Ultra fashionable.  
Height 10½ inches from ground. Other  
combinations in two-tone effects at \$8.50

Mail orders promptly filled

**O'CONNOR & GOLDBERG**  
REPUBLIC BUILDING, CHICAGO



WELT SOLES  
WOOD FRENCH  
HEELS



WOMEN who consider that beauty is a duty  
have found one of their best assistants is

## CANTHROX SHAMPOO

because it is so very easy to use and so effective that it has been for years the favorite of all who want to bring out the natural beauty of their hair. Canthrox, the hair beautifying shampoo, rapidly softens and entirely removes all dandruff, excess oil and dirt. Canthrox gives such massy fluffiness that the hair appears much heavier than it is, while each strand is left with a silky brightness and softness that makes doing up the hair a pleasure.

**For Sale at All Druggists**

It is about three (3) cents a shampoo. No good hair wash costs less; none is more easily used. A few minutes is all that is needed for your complete shampoo.  
**Free Trial Offer**—To show the merits of Canthrox and prove that it is in all ways the most effective hair wash, we send one perfect shampoo free to any address on receipt of three (3) cents for postage.

**H. S. PETERSON & CO., Dept. 205, 214 W. Kinzie St., Chicago, Ill.**

EST.

1903



TRADE  
MARK

# Tweed-O-Wool

SUITS  
and COATS

**H**OW to be smart though sensible finds conclusive answer in Tweed-O-Wool garments made of a new knit tweed fabric of pure worsted, damp-proof and free from wrinkling.

Colorful heather mixtures and plain shades are developed in garments whose air of conservative style and established prestige is quite as smartly effective the second and third seasons as when new.

You will find the Tweed-O-Wool label in suits, top-coats, knickerbockers, vests, riding habits—all the friendly comfortable garb that belongs to really smart people.

For sale at leading Haberdashers and apparel stores—or we will supply you direct. Write for fashion proofs and name of Tweed-O-Wool dealer.

The M. & M. COMPANY, Scranton, Pa.

## S O C I E T Y

### Births

#### NEW YORK

**Harriman.**—To Mr. and Mrs. William Averell Harriman, a daughter.

### Deaths

#### NEW YORK

**Davison.**—On December 26, at Camp Hicks, Texas, Flying Cadet Alden Davison, son of Henry J. Davison.

**de Saulles.**—On December 24, at Bethlehem, Pennsylvania, Major Arthur Brice de Saulles.

**Estabrook.**—On December 22, Henry D. Estabrook.

**Sturges.**—On December 22, Frederick Sturges.

#### BALTIMORE

**Janeway.**—On December 27, at his home, Dr. Theodore C. Janeway.

### Engagements

#### NEW YORK

**Alker-Orvis.**—Miss Mabel W. Alker, daughter of Mrs. Alphonse H. Alker, to Mr. Arthur E. Orvis, son of Mr. Edwin W. Orvis.

**Chapin-Biddle.**—Miss Katherine G. Chapin, daughter of Mrs. Lindley Hoffman Chapin, to Mr. Francis B. Biddle, son of Mrs. A. Sydney Biddle.

**Cheney-Despard.**—Miss Sara Cheney, daughter of Mr. George L. Cheney, to Captain Douglas C. Despard, 107th Infantry, U. S. A., son of Mr. Walter D. Despard.

**Cleveland-Bosanquet.**—Miss Esther Cleveland, daughter of Mrs. Thomas Jex Preston, junior, to Captain Alfred Bosanquet, of the Coldstream Guards.

**Culver-Williams.**—Miss Katherine C. Culver, daughter of Mrs. Charles Potter Kling, to Ensign Rodney Williams, U. S. N. R., son of Mr. George Cooke Williams.

**Fahnestock-Stokes.**—Miss Margaret Fahnestock, daughter of Mrs. Gibson Fahnestock, to Mr. Sylvanus Stokes, junior, son of Mr. Sylvanus Stokes.

**Hollister-Horn.**—Miss Dorothy Trowbridge Hollister, daughter of Mr. G. Trowbridge Hollister, to Lieutenant Thomas Leffler Horn, son of Mr. Edward Horn.

**Loney-Gamble.**—Miss Virginia Bruce Loney, daughter of the late Allen D. Loney, to Mr. Robert H. Gamble, son of Mr. Robert Gamble.

**Lounsbury-Foster.**—Miss Marion Lounsbury, daughter of Mr. Herbert Dean Lounsbury, to Lieutenant William J. Foster, of the aviation section of the Signal Corps of the U. S. A.

**Morgan-Porter.**—Miss Anne Stewart Morgan, daughter of Mr. James Henry Morgan, to Lieutenant Stanley Porter, son of the late Honorable Robert J. Porter, of Belfast, Ireland.

**Stanley-Park.**—On December 8, in the American Church on the Avenue de l'Alma, Paris, France, Captain Ernest Gerard Stanley, and Miss Frances Trenor Park, daughter of Mrs. J. Catlin Park.

**Taylor-Molina.**—Miss Dorothy Keene Taylor, daughter of Mrs. Edward I. Frost, to Mr. Valentipo Molina.

**Thieriot-Kingsland.**—Miss Mathilde M. Thieriot, daughter of Mrs. Ferdinand Thieriot, to Mr. Harold Kingsland, son of Mr. William Kingsland.

**Thompson-Drexel.**—Miss Elizabeth Thompson, daughter of Mrs. De Forest Grant, to Mr. John R. Drexel, junior, son of Mr. John R. Drexel.

**Tweed-Blaine.**—Miss Katharine Winthrop Tweed, daughter of Mrs. Charles H. Tweed, to Lieutenant Graham B. Blaine, son of Mr. Charles H. Blaine.

### Engagements

#### CHICAGO

**Brandenburg-Bassett.**—Miss Catherine Sarles Brandenburg, daughter of Mr. O. D. Brandenburg, to Mr. Norman Douglas Bassett.

**Peirce-Kiser.**—Miss Mary B. Peirce, daughter of Mrs. Edward Beauchamp Peirce, to Mr. John William Kiser.

#### CINCINNATI

**Rebhun-Granberry.**—Miss Llewellyna Rebhun, daughter of Mrs. Lewis James Rebhun, to Captain James Treanor Granberry, son of Mr. William L. Granberry.

#### MINNEAPOLIS

**Lyman-Mealey.**—Miss Lorraine Lyman, daughter of Mr. George N. Lyman, to Mr. Howard Gilmore Mealey, son of Mr. S. J. Mealey.

#### PITTSBURGH

**Murtland-Wurts.**—Miss Mary Murtland, daughter of Mr. John A. Murtland, to Lieutenant Thomas Childs Wurts, son of Mr. Alexander Jay Wurts.

#### PORTLAND

**MacMaster-Ireland.**—Miss Ailsa MacMaster, daughter of Mr. William MacMaster, to Lieutenant Reade M. Ireland, U. S. A.

### Weddings

#### NEW YORK

**Clark-Fabbri.**—On December 10, in Saint Saviour's Episcopal Church, Bar Harbor, Maine, Lieutenant James Cameron Clark, U. S. A., son of Mr. J. William Clark, and Miss Teresa Fabbri, daughter of Mr. Ernesto G. Fabbri.

**deVeau-Lincoln.**—On December 27, in the chapel of St. Ambrose, of the Cathedral of St. John the Divine, Lieutenant George Putnam deVeau, Aviation Section, Signal Corps, U. S. A., and Miss Maryanna Lincoln, daughter of the late Lowell Lincoln, Jr.

**Dougherty-Shults.**—On December 18, Lieutenant Russell K. Dougherty, son of Mr. Andrew Dougherty, and Miss Bertha Shults, daughter of Mrs. Frederic C. Brown.

**Hathaway-Huston.**—On December 29, Mr. Charles Hathaway, junior, U. S. N. R., son of Mr. Charles Hathaway, and Miss Marguerite C. Huston, daughter of Mr. Abram Francis Huston.

**Hotchkiss-Fitch.**—On December 29, in Saint Bartholomew's Church, Mr. Horace L. Hotchkiss, 3rd, and Miss Alta J. Fitch, daughter of Mr. Winchester Fitch.

**Perry-Riker.**—On December 29, Mr. Hoyt Perry, and Miss Charlotte L. Riker, daughter of Mr. Andrew L. Riker.

**Taylor-Jennings.**—On December 22, in Saint James' Church, Mr. Henry Calhoun Taylor, son of Mr. William Ambrose Taylor, and Miss Jeannette Jennings, daughter of Mr. Walter Jennings.

**Warren-Lummis.**—On December 12, in Saint Patrick's Cathedral, Mr. James Stratton Warren, son of Mrs. Henry R. Burt, and Miss Harriet Lummis, daughter of Mrs. William Lummis.

#### BALTIMORE

**Thomas-Brooks.**—On December 27, at the home of the bride's parents, Lieutenant John Gregg Thomas, U. S. R., son of the late J. Marshall Thomas, and Miss Frances Brooks, daughter of Mr. Walter B. Brooks.

#### PHILADELPHIA

**Thayer-Cassatt.**—On December 15, Mr. John B. Thayer, 3rd, son of Mrs. John B. Thayer, junior, and Miss Lois Cassatt, daughter of Captain Edward Buchanan Cassatt.

#### WASHINGTON

**Hill-McClure.**—Miss Lemira Gillett Hill, daughter of Mrs. K. Gillett Hill, to Mr. James Nicholas McClure, son of Colonel James McClure.





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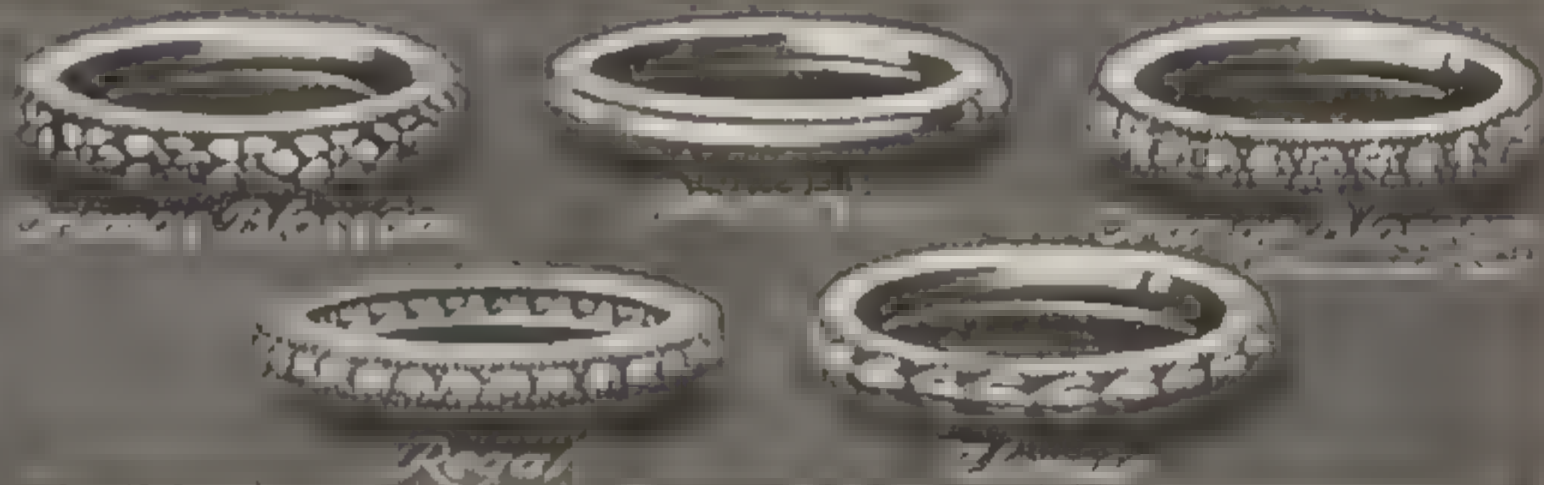
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## MAKERS OF MUSIC

(Continued from page 56)



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These qualities were, under the conditions of the time, of two sorts. First, there was the aggressive shrewdness needed to outwit the guileful; second, there was the aplomb and the daredevil effrontery needed to live up to the measure of one's luck. Marouf partakes in no degree of the former. He is a stupid, thick-witted, unimaginative workman, one of the "rude mechanicals" whom Shakespeare and Ben Jonson loved for their comedies. He cannot make his own way in the world; he is not even spirited enough to go out with zest to seek adventures. Thus his heroism is of the second sort. Adventures come to him, and he has the splendid effrontery to live up to his adventures. This is his genius. If he had laughed once when he was living as the prince of the great city of Khaitan, instead of listening gravely to the awed comments on his fabulous caravan, his career would have come to a hasty end. His genius is that of the oriental tradesman who will tell the tourist, with tears streaming down his cheeks, that some worthless bit of stuff has cost him a year's labour, that he is selling it at a niggardly price that will ruin him and his family for life. Of such tears and of such stolidity fortunes have been made, and of such was the kingdom of Marouf, the cobbler. To him much is forgiven, for he suffered much; and not the least of his sufferings was being the lawfully wedded husband of the vengeful Fattoumah.

#### MAROUF, BEFRIENDED BY ALLAH

As the curtain rises on the first act, he is seen in his little shop in Cairo, plying his trade of cobbler. Fattoumah enters to demand a cake sweetened with the honey of bees. Marouf can obtain only a cake sweetened with the honey of sugar-cane. After one sniff Fattoumah kicks it out of his hands and rushes off to the Cadi, to lie concerning Marouf's cruelty. The master of all Cairo commands the cobbler to receive a hundred blows, and Fattoumah shrieks her glee as the music, with resounding whacks, reinforces the punishment. When all is over Marouf can only say, like a true follower of Mohammed, "*Je livre ma destinée au maître des destinées.*" But thereto he adds that justice is too callous in this town of Cairo and departs to take to the sea.

The music of Act II pictures the morning mists that hang about the streets of Khaitan. Here, before the shop of the rich merchant, Ali, lies Marouf, the bedraggled salvage of a shipwreck which has cast him alone upon the shore. Out of his befogged brain come words to reveal to Ali that the stranger is his boyhood friend. Allah brings jest, no less than pity, to the heart of the great merchant, who proposes that Marouf shall be his guest, robed in the richest raiment, provided with all the gold that heart can desire, and presented to the townsmen as the richest merchant of all the world. As the sun rises and the Muezzin in the tower hails the break of day, the many-voiced music becomes richer and more animated. The populace strolls in for its morning's marketing. The Sultan, entering in disguise with his Vizier, is impressed with all this pomp, for he is much in need of what this merchant can supply. Then Marouf appears, riding magnificently upon a donkey, and in a song vibrant with the scales and rhythms of the orient, tells of his caravan of fabulous richness which is even now approaching Khaitan. What there is of heroism residing in the breast of the poorest cobbler of Cairo, is now spreading its wings.

#### THE MYTHICAL CARAVAN

The third act is Marouf's idyll. The mythical caravan has not yet arrived,

but it has grown day by day in splendour. To keep all this wealth tight in Khaitan, the Sultan will bind its owner to his very flesh and blood. Marouf is almost at the pinnacle of his happiness. Only one thing disturbs him; he is about to be inflicted with another wedding, another wife. But when the Princess unveils her face, he swoons before her marvellous beauty. In his delirium he tells of his low origin, but the Princess looks upon his face and finds him handsome. As the curtain falls, she imprints upon his lips the kiss of a Princess.

In Act IV it is many days later, and still the caravan has not arrived. The Sultan is worried, the Vizier malignant, the Princess presses for an answer, and Marouf confesses the truth to her with riotous laughter. And now an astonishing thing, for Allah's works are marvellous. The Princess, the butt of this joke, laughs, too. It is as it should be. For out of all that the Arabian Nights has to say about the weaknesses of woman, this one asseveration emerges clearly: that the actions of an enamoured wife toward her husband are true and righteous altogether. Marouf must escape, escape to the poverty of the desert, and the Princess will follow him. Disguised as a boy, she leaps upon her charger with him, as the servants of the palace, intoxicated with hush-money, dance to a measure that might have come from Offenbach's operettas.

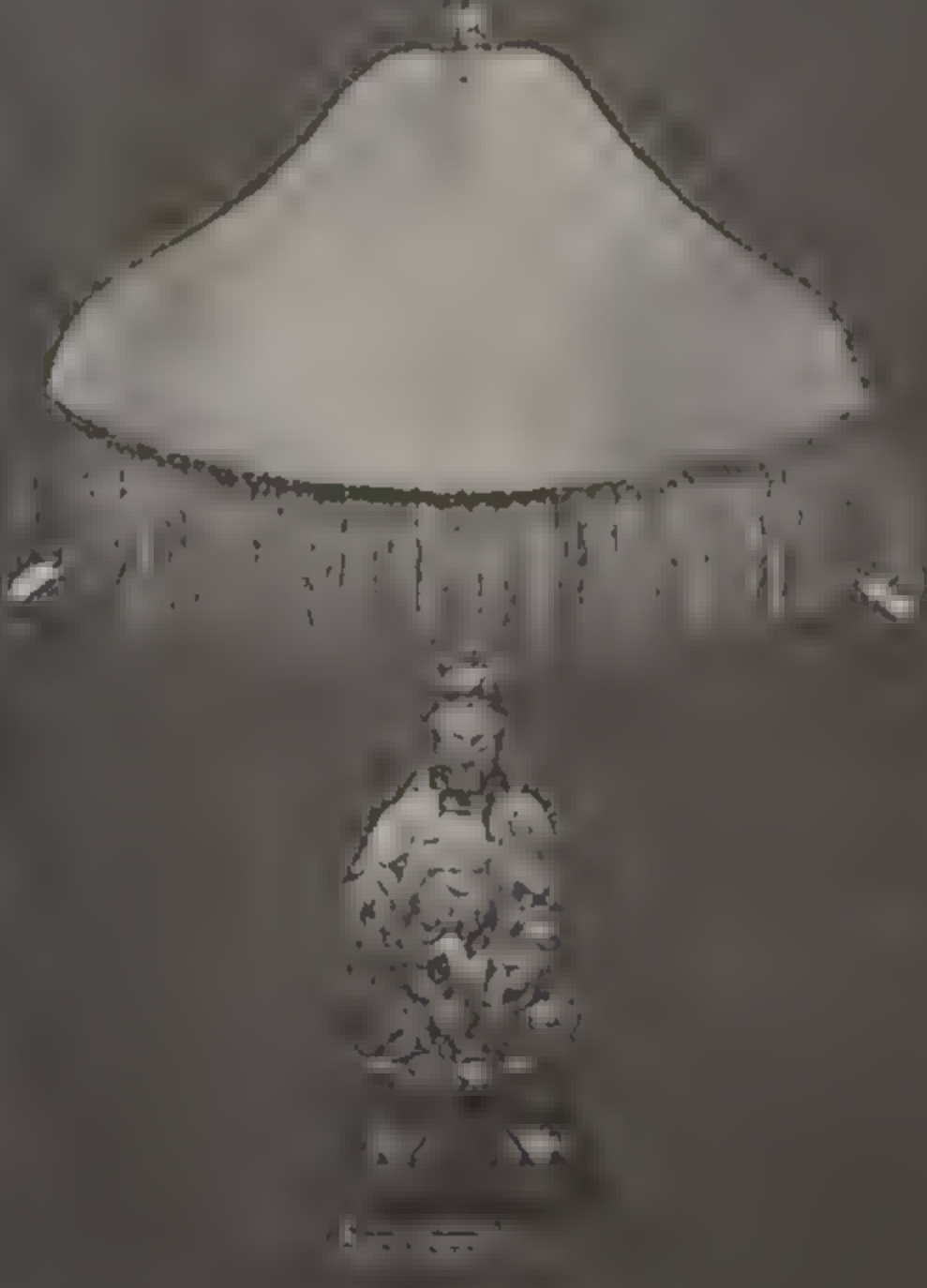
And now we are almost sure that retribution must soon overtake these two workers of fraud, skulking in distress by an old peasant's hut in the desert. But it does not, even though the Sultan with his army is approaching in angry pursuit. For they have been weighed and found not wanting by the standard scales of oriental virtue. Marouf, taking his turn at the peasant's plow, digs up a ring. And the ring when rubbed summons its genie, and the genie when commanded summons a caravan. All this is simplicity itself where the oriental mind is concerned. The caravan arrives at the exact moment when the Sultan has ordered his son-in-law beheaded, and the great ax is suspended for a moment above his neck. The dénouement is splendid: wealth to Khaitan and its Sultan, a hundred blows to the malignant Vizier, and happiness to the end of their days to the young lovers. Who shall question these things? All is as Allah wills. "*Gloire au Tout-Puissant! le Maître du monde, le Créateur du jour et de la nuit, Allah!*" So sings the chorus as the curtain falls.

#### THE MERIT OF THE WORK


Among operas of a romantic and fanciful sort, none has been performed here, since the Maeterlinck-Dukas "*Arianne et Barbe-bleu*," which could boast so admirable a libretto. And Rabaud, the composer, has learned many a trick from Dukas. The art of weaving many-coloured strands into a stuff glittering with exotic tints, the art of pungent orchestral comment, the art of poetic musical declamation, he has borrowed from his more eminent contemporary. One cannot but suspect, too, that he has searched diligently among the distinguished scores of modern music for all the devices that might heighten the pictorial interest of his creation. Yet one feels keenly the absence of that ardent and unforced eloquence which is the mark of true musical creativeness. There are many styles and many manners mingled in the score of "*Marouf*," all managed, from the technical standpoint, extremely well. A few passages, too, are memorable, especially the beating of Marouf in the first act, the marketing scene and the caravan song in the second, and the symphonic description of the approach of

(Continued on page 92)





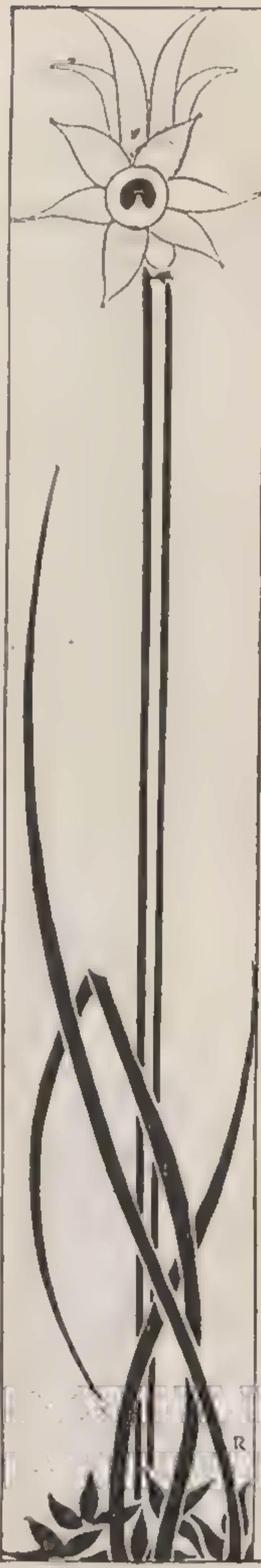
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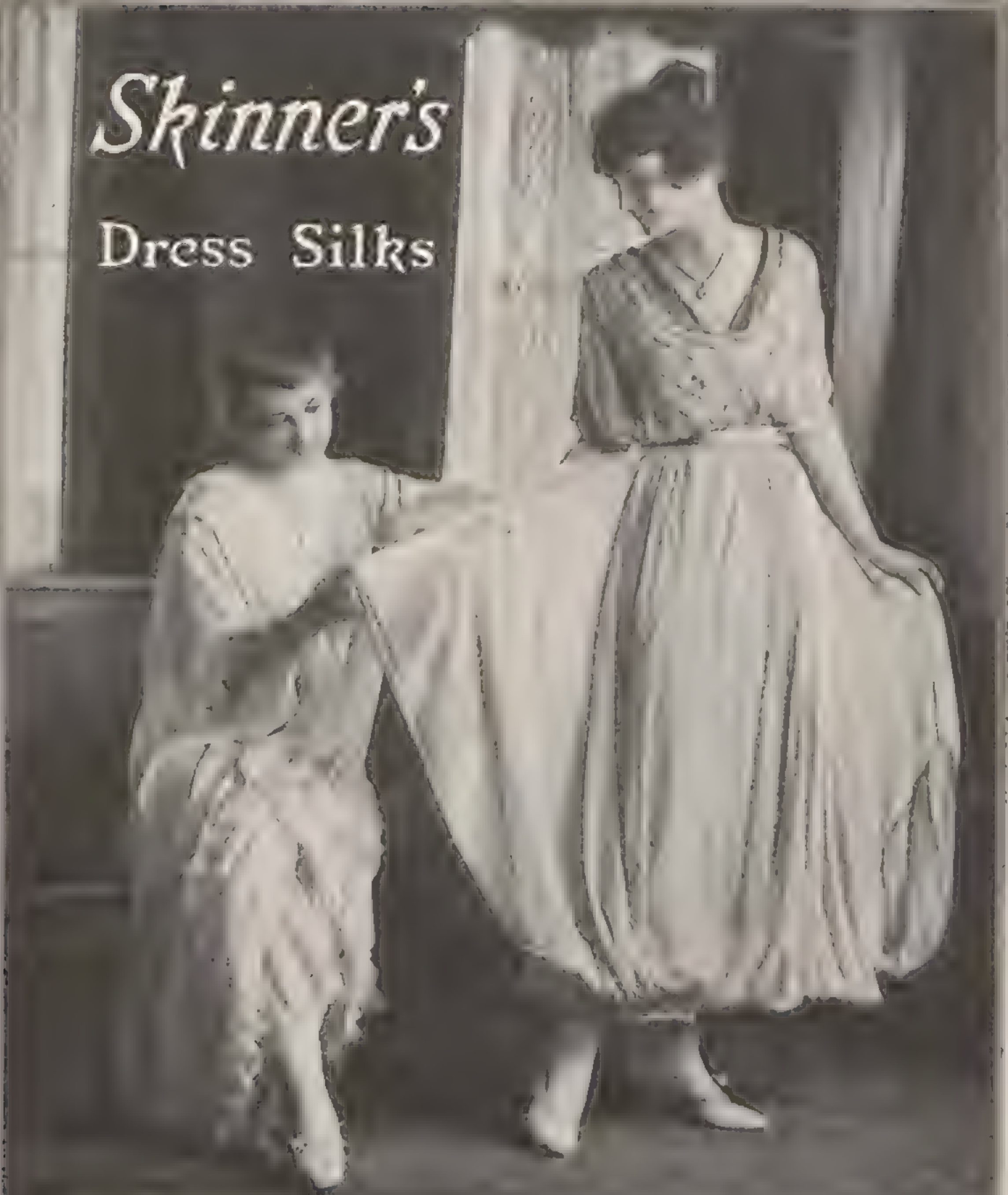
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## MAKERS OF MUSIC

(Continued from page 90)



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the caravan in the last. These are made of the true stuff of opera. But the love music of the third and fourth acts is made interesting only by the singing of Frances Alda and Giuseppe de Luca. The music of the ballet in the third act is an uninspired imitation of similar music by Rimsky-Korsakoff and Mousorgsky. And much of the dialogue and action music is so intricate that it is impossible to retain any impression of it. Rabaud, a hard-working and learned conductor in the official Paris opera houses, is as lucky as Marouf himself in obtaining a libretto with an appeal which transcends that of any music which he can write.

PIERRE MONTEUX

Pierre Monteux, one of the new conductors at the Metropolitan this season, had in Marouf his first opportunity to "create" a reading of a score. It is his delight to erase those vulgarities which have so frequently crept into the interpretations of French scores in the opera house, especially those of Massenet. He loves to repress the exuberant volume of orchestral sound, to manipulate each element of the symphony in its native purity, and so to combine them that each may contribute its due share and its nice increment of beauty. It is customary to speak of the orchestra as of a mass of pigments to be combined into a glowing picture; of the conductor as of a painter mixing his colours with regard to tone and hue. With such a conductor as Moranzoni the simile is just. Monteux, however, is less a painter of pictures than a weaver of tapestries. He makes his task one of training the threads to their appointed places, rather than of mixing pigments into some glowing fresco. So he did with Rabaud's score, if not with all the delicacy that some had hoped, still perhaps with as much effect as the music made possible. His presence at the Metropolitan promises new pleasure for the judicious.

A more glowing report might have been made of the singing actors in this first of the season's musical novelties if the composer had preserved in his score more consistently the native wit and fun of the libretto. The part of Marouf, which was given to Giuseppe de Luca, might have been carried through with the same air of thick-witted effrontery that gleamed in moments of the caravan song. Alda, as the Princess, might have been permitted to cavort through her adventure with the jollity which she displayed as the runaway boy. Both realized in ample measure such opportunities as were afforded, but too often they were condemned to be merely romantic lovers to music of none too romantic a voice. Kathleen Howard, as Marouf's vixenish wife, did an astonishing thing: she created not the conventional ugly shrew of low comedy, but a living character, a pretty young woman of superabundant spirit, whose ardent emotions have been perverted by unhappiness into malignant mischief-making. Andres de Seguro, with his keen sense of the extravagant, made a consistent comic figure of the Vizier. In other parts the acting was generally spirited, and the stage management, thanks to Ordynski, bristled with picturesque "business." Would that the conventional accumulation of stage settings had half the sprightliness.

WHAT THE METROPOLITAN LACKS

Sprightliness, indeed, is a quality too often lacking at the Metropolitan. So it was with eagerness that an audience gathered, not long ago, to hear the revival of Donizetti's amiable *opéra comique*, "La Fille du Regiment," not previously heard there in fourteen seasons. It is the paradox of the changing

years that Donizetti the serious dramatist is now laughed at, while Donizetti the comedian is taken seriously. As the composer of "L'Elisir d'Amore" and "La Fille du Regiment," he commands everywhere the respect of musicians. Not half a dozen other composers in all musical history have evinced in such degree the gift of sparkling playfulness. "The Daughter of the Regiment," with its inconsequential story of the girl brought up with fatherly affection by a band of French soldiers, living her life with them, being reclaimed into "society" by her aristocratic mother, and finally gaining both her position and her peasant lover, is one to tempt to his best work the composer who has the gift and to baffle him who has it not. Donizetti's music is the most engaging collection of tunes imaginable. And many marvelled that Frieda Hempel, besides being one of the great singers of our day, could look so trim and act with such comic abandon as Maria Scotti, amazing actor that he is, was as admirable in the comic rôle of the bluff old sergeant as he has been in the melodramatic rôle of Scarpia in "Tosca." Altogether this little piece, dashed off nearly a century ago, in a few days, is likely to outlast many a ponderous "Francesca da Rimini."

CONCERNING CONCERT SINGERS

To go from the opera house to the concert hall is to change utterly one's personality as an artist. A new set of perceptions is called into play, perceptions of delicate nuances and tenuous moods which are too often lost in the magnificence of operatic performance. And it is too frequently the case that the concert singer seeks to emulate the imposing operatic virtues and neglects those qualities which are happiest in the concert hall. So often is this the case that among new singers there are but a handful each season who emerge from the crowd into a position of distinction. One of these is Greta Torpadie, who, this season at last, has been heard in Aeolian Hall in New York and has left with her hearers the memory of an exquisite voice manipulated with distinguished artistry. From the composition of her programmes no less than from her unassuming platform manner, the listener would expect a rare artistic pleasure. She gathers her songs for herself, delving especially into the unknown sheafs of recent Scandinavian music, and does not, like so many of her profession, pick a mélange of the most successful pieces of the past season. Her clear and supple lyric soprano voice is used with simplicity and fidelity; mannerisms drop from her in the joy of direct artistic expression. The authentic qualities of her songs, whether dramatic, declamatory, or lyrical, she transmits vitalized and unimpaired to her hearers. If she continues in the same manner, selecting her songs with keen and sympathetic discrimination, aiming always at aesthetic values and subordinating all else to the work of artistic expression, she may well become one of the eminent Lieder singers of our day.

Edna de Lima is another young singer of distinction, less richly endowed than Miss Torpadie in point of natural voice, but memorable for the same rare qualities of taste, discretion, and good sense. Because she never seeks to make her voice do, or appear to do, what nature has not intended it to compass, she is able to establish in notable degree the musical values of her songs. Again, she chooses her songs with regard to their inherent interest, as well as with reference to the limitations of her voice, and she finds the means to characterize or dramatize, by simple suggestive strokes, the emotional content of each. Such a just combination of the necessary qualities still remains unusual in our concert halls.





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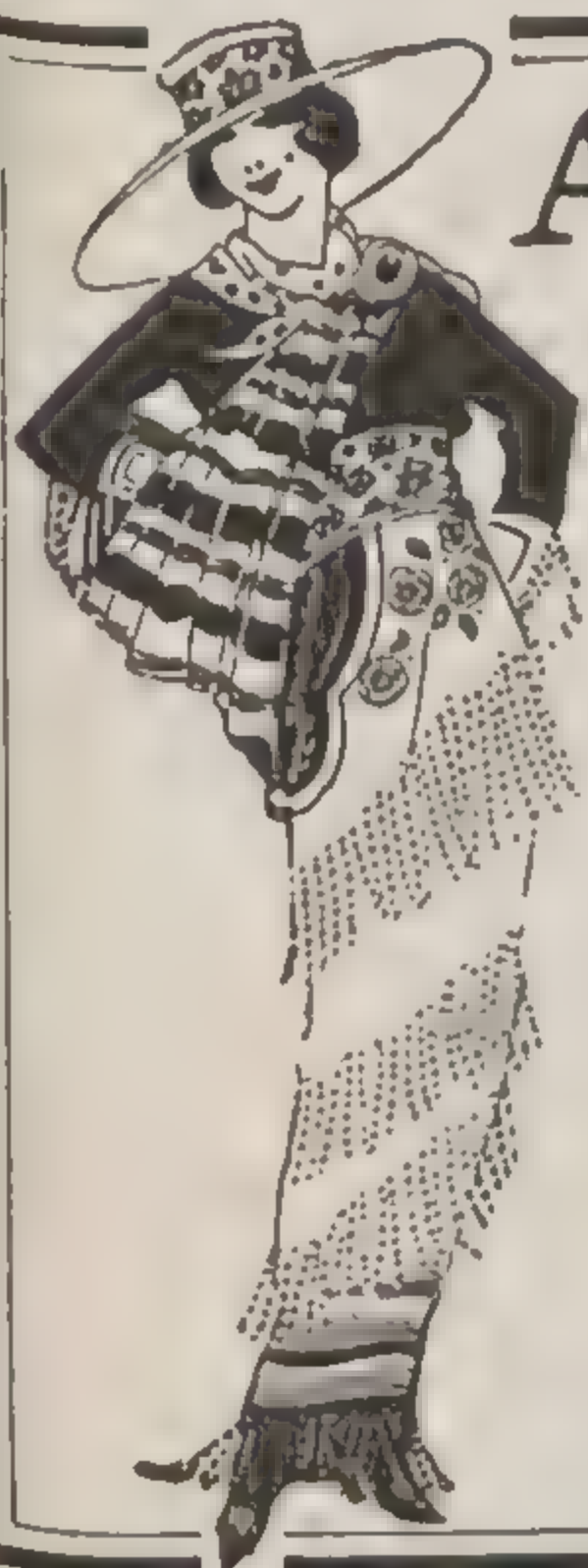
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NEW YORK



# The Nestlé Permanent Wave

## Why Go to Extremes

### PLEA FOR A LIMIT



ON the Eighth of October, 1905, I gave the first demonstration of a permanent wave, the fruit of fifteen years of study and hard work. The results were then considered most remarkable and far reaching. In fact, they were an imitation of nature's own product; on some heads a little more than on others, all depending on the various hair textures. But, in any

hair and on any head, my discovery was considered a hundred per cent. improvement.

A score or more of medical men investigated, under my guidance, the results of this unbelievable invention with instruments, testing the flexibility of hair before and after the treatment. They pronounced the latter at least as harmless. European ladies, famous for their taste, inclined to the Nestlé Wave and found it satisfactory. "All was plain sailing", and everyone was happy. To be sure some of the public demanded more than was good for their hair. My staff explained the damage possibilities and the demand was not insisted on. Nestlé waving got known as the best hair treatment in existence; quite apart from its intended purpose.

THEN came the imitator who did not disclose the fact that the tightest wave was the easiest to produce, but gave it with the air of an improvement to save the trouble of explaining what he did not know, and gave the public the tightest frizz possible. The results finally were hair stumps and a tasteless quantity of dried out substance on many heads, where smoothness and sheen with the slighter wave would have been a thousand times preferable. Even my own establishment was forced to follow suit to some extent against our better knowledge.

The majority of ladies have not had a permanent wave yet. They were satisfied that nothing but a crimp could be produced, and that this was not for them.

I appeal to all to consider the reason of any wave, permanent or otherwise, we impart on our hair. It is not the wave as such which we want, but the improvement in appearance; a condition which nature denied us. A frizz is not true to our type of humanity, and if type creation had given us the frizz we now pay for as a permanent wave, we surely would complain. Shall we not consider a slighter and perfectly harmless treatment and be sure that we can have it as often as we like and yet obtain better hair all the time?

I HAVE in my New York and London establishments a large number of ladies who have a permanent wave of the loose kind every few months. Were they asked to, they would gladly testify of a constant hair improvement. On this basis, permanent waving should develop. It is true the looser wave is much more difficult to produce than the tight one, but this is no reason why it should not be given.

I have taken special pains to give the undersigned license holders and former pupils fresh instructions with the appearance of this appeal, and should much appreciate the response of an intelligent public. Twelve years actual experience on over 6,000 heads per year should be heeded both by the permanent wavers and the public.

### THE ORIGINAL INVENTOR.

Mrs. L. Dennerle, 220 Clark Building, Birmingham, Ala.

Miss Frances, 7 Temple Place, Boston, Mass.

Carlson & Carlson, 284 Livingston St., Brooklyn, N. Y.

E. Burnham, 138 & 140 North State St., Chicago, Ill.

Gullmont & Peters, 705 Marshall Field Annex Building, Chicago, Ill.

Mr. H. T. Benkemper, 1900 Euclid Ave., Cleveland, Ohio.

Miss E. L. Tracy, 301 Sharp Building, Kansas City, Mo.

Miss M. McIntyre, 327 W. Walnut St., Louisville, Ky.

C. Nestlé Co., 657 Fifth Avenue, New York City.

Richard, c/o Clouselle, 12 W. 37th St., New York City.

Mr. G. Stattler, 12 West 50th St., New York City.

Miss I. L. Graham, 222 Jenkins Building, Pittsburgh, Pa.

Mr. E. A. McGinnis, 104 Fifth Ave., Pittsburgh, Pa.

Miss C. C. Burns, 708 Lapham Building, Providence, R. I.

Miss C. L. Tegeler, 312 N. Euclid Ave., St. Louis, Mo.

Miss M. McKay, 166 Geary Street, San Francisco, Cal.

The May Helland Hair Shop (Mrs. Harris), 1534 Second Ave., Seattle, Wash.

A. Weller, 357 S. Salina St., Syracuse, N. Y.

Hepner's Hair Emporium, 525 Thirteenth St. N. W., Washington, D. C.

Miss M. E. Scheetze, Kenos Building, 11th & G Sts., Washington, D. C.

### A PRICE REDUCTION

In order to meet the special circumstances of the war, the following reductions have been agreed on and the price scale fixed: First wave, price per curlerfull, \$1.50; if repeated within six months, \$1.30; if repeated within four months, \$1.20 per curlerfull. Ladies wishing to take advantage of this price need only keep their receipt from the last wave and produce it on the next occasion to obtain these greatly reduced prices at any of the above mentioned firms. (The sole reason why the Nestlé Wave has to be repeated is the new growth of hair near the scalp, which averages one-half inch per month.)

Illustrated, descriptive booklet can be had free from any of the undersigned firms or from

C. NESTLÉ CO., 657 Fifth Ave., Cor. 52nd St., NEW YORK

Telephone Plaza 6541



Quaintness and charm are stated in terms of art in "Woman and Child," by Marie D. Page

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(Continued from page 57)

the strong dramatic centre which the subject demands, especially when painted at the present time. Of the three prizes in sculpture, the Julia A. Shaw Memorial Prize was given to Malvina Hoffman for a swift-moving group called "Russian Bacchanale," the Elizabeth N. Watrous Gold Medal to Sherry E. Fry for an "Unfinished Figure," and the Helen Foster Barnett Prize to Paul Man-ship for his now very familiar and very much beloved "Dancer and Gazelles." Among the figure groups which were worthy of places in the prize lists, was Luis Moras's "Somewhere in Arizona," a large decorative canvas full of brilliant colour, which was well studied in a splendidly patterned composition of considerable dramatic interest in the characterization of the Indian group; while a second canvas of great merit, "The Twins, Virginia and Jane," by Pearson, was so badly hung that this splendid study of child portraits and decorative composition could not be fairly seen; "Winter," Pearson's characteristic bird composition, against a patterned landscape, was hung effectively. A group, "The Canoeists," by William Cotton, was strong and clear with vivid colour and excellent drawing; and the woman in the picture was an ably handled portrait, a portrait in which the soft yellow of the

kerchief was effectively used to frame the strong keen face. Not far from this painting was the charming "Woman and Child," by Marie D. Page. It was a group sympathetically felt and ably painted. Lydia Field Emmet's "Two Little Boys" was a canvas of charm, but without strength; while Paxton's "The One in Yellow" had a gracefully posed and skilfully painted figure and reflection, perfect in texture and technique and almost vividly clear in colour. Frieske's "Sleep," though interesting in blue colour and small pattern, scarcely did him justice; and Childe Hassam's "Looking into the Little South Room," a figure of a girl against the light of the window as he is fond of painting her, lost out in composition and in effectiveness with an over emphasis in unimportant detail.

Charles Woodbury's translucent blue water entitled "In the Caribbean" was a painting of leaping fish and moving wave, without sky or shore to aid the water in moving or in being wet. There were the delightful western landscapes by Groll and "Foaming Crests" by Waugh; "Breakers in Moonlight," such as Butler sees and paints them. On the whole, then, to summarize it, the Winter Academy exhibition was one of quiet dignity, with many excellent canvases, but with little which stood out as exceptionally new or fine.



Perfection of texture and a refreshing use of colour mark "The One in Yellow," by Paxton





*At leading stores  
in leading cities*

**Cousins Shoes**  
*made in New York*  
for women



*What story does  
your looking glass  
tell?*

**I**F it tells the dreaded story—the story of a fallow, rough complexion; of hair growing dull, dry and thin, you should know Mme. Huntingford's preparations for the skin and scalp.

**M**ME. HUNTINGFORD, English skin and scalp specialist, has long been famous in India, Siberia, Australia, Europe and now—in America. Her skin foods are popular everywhere—her Hot Oil Treatment for the scalp is known throughout the World.

For the Complexion	For the Hair and Scalp
Bleach Cream (Combination skin food and bleach) .....\$1.50	Hot Oil Physic.....\$2.25
Cleansing Cream .....75	Scalp Food .....80
English Beauty Powder.....85	Shampoo Soap .....25
Paste Rouge .....50	

Consultation by mail for either skin or scalp trouble

If you are not familiar with Madam's preparations a trial purchase, either singly or in combination, will profit you. To acquaint you with their merits she will offer a Vanity Powder Box with each order for the skin treatment, and a bottle of Antiseptic Hair Tonic with each order for the scalp treatment received at her office before April 1st.

**Mme. Huntingford**  
*English Skin & Scalp Specialist*

918-A Republic Bldg.  
Chicago.



*Hilf*  
**DRESSES  
of  
DISTINCTION**

Hilf dresses for street and afternoon wear are favored by all women who love to dress well.

Though reflecting, always, the vogue of the moment, they are practical for every day wear and appropriate for every occasion.

The spring styles are charming—and inexpensive.

*Write us to tell you where  
they can be purchased.*

**The HILF COSTUME CO.**  
*Wholesale only*  
15-17 East 32nd St., New York



**DE PINNA**

*5th Avenue, New York*

At the De Pinna Shop, in the Fashion Beaux Arts Building, Palm Beach, we introduce, as quickly as they are presented in New York, the correct Spring and Summer fashions in apparel for Young Men, Young Ladies, Boys and Girls, thus enabling visitors to Palm Beach to secure, at the earliest possible moment, a view of incoming fashions.

In our Shop at Palm Beach may be found, ready for service, the correct apparel for all Palm Beach sports required by Young Men, Young Ladies, Boys and Girls.





**BERGDORF  
GOODMAN**

616 FIFTH AVENUE  
between 49<sup>th</sup> and 50<sup>th</sup> Sts.  
NEW YORK

## SPRING FASHIONS for Indoor and Outdoor Wear

*emphasizing the  
simplicity and  
becomingness for  
which the styles  
of this house are  
so well known*

*Gowns - Suits  
Wraps - Coats - Furs*

## REMAKING HOMES IN FRANCE

(Continued from page 53)

The Château is approached by a bridge, bearing testimony to its origin in the days of moat and portcullis. On either side of the beautiful arched gateway are lodges; one is gone except for the walls, but the other is intact. In this little two-story pavilion are the living quarters of these women workers. They live as simply as the soldiers who are fighting for France. Downstairs is the combined dining-room, living-room, kitchen, and office; upstairs the one big room is curtained into four compartments, and here four members of the unit sleep. In the courtyard, however, wooden barracks have been built for use as winter quarters.

"You see, we have the true American spirit for comfort," Miss Morgan pointed out. "One of our shacks has been built for a bathroom, even though we have to sacrifice our sitting-room." Sure enough, there was no reception room. The room of the chairman of the Section Civile serves as bedroom, office, information bureau, and writing room.

### COMFORTS IN THE MIDST OF RUINS

"Americans manage to obtain light, water, and heat wherever they take up living quarters; and even in this desolate ruined bit of France we have found provision for all three. The military authorities give us all the electricity we want, and at night we are ablaze with light. As for heat, the cheapest sort of stove costs twenty dollars now, but we have enough to warm our sheds. The question of fuel is a difficult one, too. Our motor drivers go into by-roads and gather faggots and small branches from the cut-down trees, whenever they are off duty. We saw them up ourselves. We have enough wood on hand now to keep us warm for some time. We have been promised some coal, too, so we have no fear of the cold."

"Tell me how you divide your work," I said.

"We are all up at seven," answered one of the workers. "Each of us makes her own bed. We have the luxury of clean sheets once a week, by the way. Then we take turns at making the coffee and washing the breakfast dishes. Miss Morgan and I wash dishes together, but she is much better at it than I am, and she often does mine over. After breakfast, each one goes to her special job. The motor drivers go to the garage, attend to the cars, and then start off on errands, such as distributing supplies. The secretary busies herself with writing reports for America and letters of thanks to the committees of the American Fund that supply us with money and clothing and other necessities; she checks up invoices, too. The chairman and Miss Morgan interview people, act as judges in complicated questions, and personally attend to giving our villagers the things they need. They see the French officials, too, and get the most extraordinary things done. General Joffre himself gave orders that the soldiers should work under their direction when they come here on their six days' rest from the trenches. The Minister of Agriculture sent us ten tractors to plough the land about here, after Miss Morgan had explained our plans. Now three thousand acres are being ploughed and seeded, and three thousand fruit-trees have been planted."

"There were no cows in the devastated region when we came, and it was impossible to get fresh milk for the babies and the sick. Now we have a dairy herd of nine cows and a sanitary dairy. We had to get the Mayor's wife to help us bring the cows from the town which was nearest the railroad station. She works in the field all day, and it was eight o'clock one night, after her long day's work, when we asked her to go. She didn't want to at first, but we took her

in the motor, and all of us drove the cows home that evening. They were a thin sick-looking bunch of cattle, and we thought they'd never be any good, but somehow Miss Morgan and Mrs. Dike knew just what to do for them, and now they are giving milk twice a day. Our children and sick people are having their first milk in thirty months."

One of the motor trucks drove up just then, and some soldiers commenced packing furniture into it. "Is this moving day?" I inquired. Miss Morgan, who had disappeared a few moments before, joined us again, this time looking very businesslike in her army blue uniform.

"It's moving day for the Mayor of a neighbouring village," she answered, smiling. "Follow us and see what we are going to do."

So our car followed the truck into St. Paul au Bois. We drove up to the house of the Mayor, a temporary wooden shed on the site of his once charming home, to find it closed and locked. His orchard of a thousand flourishing fruit-trees had been destroyed, his possessions stolen or demolished. In this wooden shack he and his family were living in the most primitive fashion, sleeping on the floor.

We were keenly disappointed at not finding him at home, especially since a shell-holed street is a poor place in which to leave house furnishings. But Miss Morgan and the enterprising motor driver were not to be baffled. They tried every window until they found one unlocked. The rest was easy. The furniture was moved in, the beds set up, and we all turned in and made up the beds with clean sheets and warm blankets. When we left, the once bare room appeared quite habitable and homelike. It was like playing a part in a fairy story. I didn't wonder that these American women preferred staying here and helping in this great task of reconstruction to living in comfort and safety at home.

### EIGHT MILES FOR A MATTRESS

"We can't always deliver things ourselves," a worker said. "Recently an old woman, nearly seventy, came from a village eight miles away and asked for a mattress. We explained that our motor service was busy but that we would send it in a few days. The next day she came herself with a huge heavy wheelbarrow. She loaded the mattress on and a great pile of blankets and kitchen utensils as well, and started off on her eight-mile trip over a rough cobble road. Another old woman walked many miles to get a pair of slippers for her sick husband. Every day some man of seventy-five or more comes from some other town for tools to help him in his farm work."

"The most we can do for these people is not enough," Miss Morgan said seriously. "They have suffered more than any of us will ever be called upon to suffer. Not only has everything they ever owned been swept away into destruction, but they have given up their nearest and dearest."

"They are all so brave about it and so eager to have some sort of home ready for the sons and daughters who may return. It is a terrible tragedy to them to have lost not only their homes and all their belongings, but their life-time savings as well. The Germans took everything and then destroyed their fields and their orchards. There are only the old people and the children left to carry on the work of reconstruction, but I wish you could see how eagerly the old men and women start to work again. At the time of the German evacuation they were driven ahead into towns still held by the conquerors. Then they were sent back, dragging their grandchildren with them. But when they reached their own bit of soil they seemed strong and

(Continued on page 97)



*"It's a breath  
from a  
flower garden!"*

# Talc Jonteel

## 25¢

*Perfumed with the Costly  
New Odor of 26 Flowers*

WERE you to gather for yourself all the fragrances that go into Jonteel, the new \$100,000 odor, you would go to India searching for *vetiver*; to southern France for *orange blossoms*; to Manila for *ylang-ylang flowers*; to the Holy Land for *olibanum*.

Even then you would have but a few of the twenty-six skilfully blended odors that greet you in Jonteel.

The most wonderful part of Jonteel's wonderful story is that this distinctive *new* perfume, so costly to produce, can be bought in toilet requisites at a *popular price*.

Talc Jonteel, a talcum of impalpable fineness, 25c. Cold Cream Jonteel, incomparable for cleansing qualities, 50c. Face Powder, adherent, invisible, 50c. Combination Cream, a new cream for making the skin soft; protecting face and hands from the effects of cold winds; improving the complexion; a perfect base for powder, 50c. (In Canada, prices slightly higher.)

Know this fragrance of Jonteel, in all its alluring loveliness. Buy a tall, slender, beautiful can of Talc Jonteel and an oval handy jar of Jonteel Cream at your nearest Rexall Store today.

### The 8000 Rexall Stores

throughout the United States, Canada and Great Britain have exclusive sale of Jonteel. This privilege has been given them because they are the leading drug stores in their towns, distributors of the highest grade toilet requisites; and because they are linked together into a great national organization for the giving of service. Among them are the 200 Liggett Stores reaching from New York and Boston to Winnipeg; Buck & Raynor's of Chicago; Elbre's of Palm Beach; The Owl Stores of the Pacific Coast; and the leading druggists in every other city or town.

Combination Cream Jonteel 50c. Also Cold Cream Jonteel 50c. The creams that will not grow hair on the face.

Face Powder Jonteel 50c. Adheres to the skin. Send 10c for trial box, reproducing the full size box in miniature. Contains liberal supply of powder. Liggett's, 162 West 34th Street, New York City.





*This is just  
what Your Hands  
need to keep them  
from Chapping*

You see how mine look and I simply rub on a few drops to moisten the skin before I go out and again on returning. All the college girls depend upon it, for *what else is there but*

## **Hinds** Honey and Almond **Cream**

that will actually prevent or relieve chapped hands, face and lips so quickly and thoroughly? Even if the skin is ever so rough or cracked this cream soothes and softens at once; and it *will* soon heal any soreness. We realize that men admire our clear, smooth, fresh complexions and soft, attractive hands; but don't forget that women notice these same conditions in men. So be sure to use Hinds Cream every day on your hands, also after shaving. It is now considered a *real necessity* for the skin.

**Hinds Cre-mis Talcum**, like the scent of old-time gardens, soothes with its delicious fragrance and velvety fineness. Its pleasures and benefits are now shared by a legion of mothers and babies.

**Hinds Cream Soap** is adding to the health and beauty of many households by the unusual cleansing and softening effect of its creamy lather. Equally good in soft or alkaline water.

Many women are writing for **SAMPLES**. Be sure to enclose stamps with your request; 2c for Cream, 6c for trial cake of Soap, 2c for miniature can of Talcum.

**Hinds Cream Toilet Necessities** are selling everywhere, or will be mailed, postpaid in U. S. A., from Laboratory.

Hinds Cream in bottles. Hinds Cold Cream, tubes and jars.  
Hinds Cream Soap. Hinds Cre-mis Talcum.

**A. S. HINDS, 262 West St., Portland, Maine**



G.A.S.H.

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A. S. Hinds



## THE WAR EXERTS ITS INFLUENCE ON JEWELLERY

(Continued from page 64)

arrow tip sheathing the pin point is removed, and the pin is thrust through the two edges. Then the tip is replaced, and the effect is that of a piercing arrow that glitters and sparkles upon the soft dark material of the coat collar.

When we come to mesh bags, we note an interesting tendency to abandon the Gothic shapes that have so long held sway. The bars or tops of the bags are now modified, having a pointed shape like the roof of a house, or perhaps they are square with cut corners, or again they suggest a Moresque outline. The bottoms are either pointed or square, each in harmony with its respective mounting.

### A COMBINATION BAG

But by far the most unusual bag to be produced this season is the exquisite combination bag and vanity case illustrated in the lower middle of page 64. The bag itself is fashioned of finest gold mesh, made novel by having platinum stripes woven through it. The upper part is a vanity case, decorated in stripes of French grey and white enamel; the introduction of black gives added distinction, and rows of jewels are inserted with rich effect. The chain is composed of alternating links of grey and black enamel, and in the middle it carries a most unique and convenient device. This enamelled and jewelled invention has a dual purpose—it expedites the carrying of the bag and also holds a little pencil. To open the vanity case, one must press the bit of cabuchon enamel at the top of the bar, whereupon the lid drops down and discloses the memorandum pad, lip stick, powder puff, and other conveniences, all in dainty receptacles of brilliantly finished green gold. The vanity case at the right of the page, with its quaint engine turning in a delightful little landscape, harks back to the time of our great-grandmothers. This is the first time that engine turning has been employed in exactly this way. The opposite side of the case shows a grouping of musical instruments, similarly wrought.

A new cigarette case, made in sizes for men and women, obviates the clumsiness of the usual clasp projection. There is no visible means of opening it; but, by a gentle pressure and sliding of the two halves of the case past each other, it opens easily. This feat is accomplished by having a triple hinge at the back.

## REMAKING HOMES IN FRANCE

(Continued from page 96)

purposeful again. Some of them walk five or six miles every day to work in their own gardens and to dig around the trunks of the old fruit-trees that were so wantonly destroyed. You can realize now what it means to them to have the tools from America that we are able to give them.

### THE SUFFERING OF BLÉRANCOURT

"The men,—fathers, husbands, and sons—have been killed or are at the front. The daughters are in German captivity. The best of every village has gone. There is not one family that does not yearn for news from the other side of that ghastly line. Try as we will, therefore, we can't reach all of the suffering. But there is so much that we can

Among the articles called into use by war conditions, the locket for a small picture of a departing soldier holds a conspicuous place. Two of these are shown in the upper group in the middle of page 64. Worn on the simplest thread of a chain or one that has slender delicate links to match the colours of the locket, it is surely a satisfying possession.

Another wartime novelty is the locket for men in military service. For every man of the regular army, the National Guard, or the National Army must wear around his neck an aluminum tag stamped with the branch of service of which he is a part, his regimental and company numbers, and his name. An attractive case in which to enclose this tag is the handsomely wrought locket of gold or silver shown at the bottom of page 64, in the middle. It is thin and distinctly mannish and swings from a silken olive drab tape. The identification tag is on the side that is the reverse when worn, a picture of the sweetheart, wife or mother is locked within, and on the opposite side is the reproduction of the United States coat-of-arms and the official title, "War of 1917." A slide in the form of a shield adjusts the tape and holds it in place.

### PERSONAL EMBLEMS

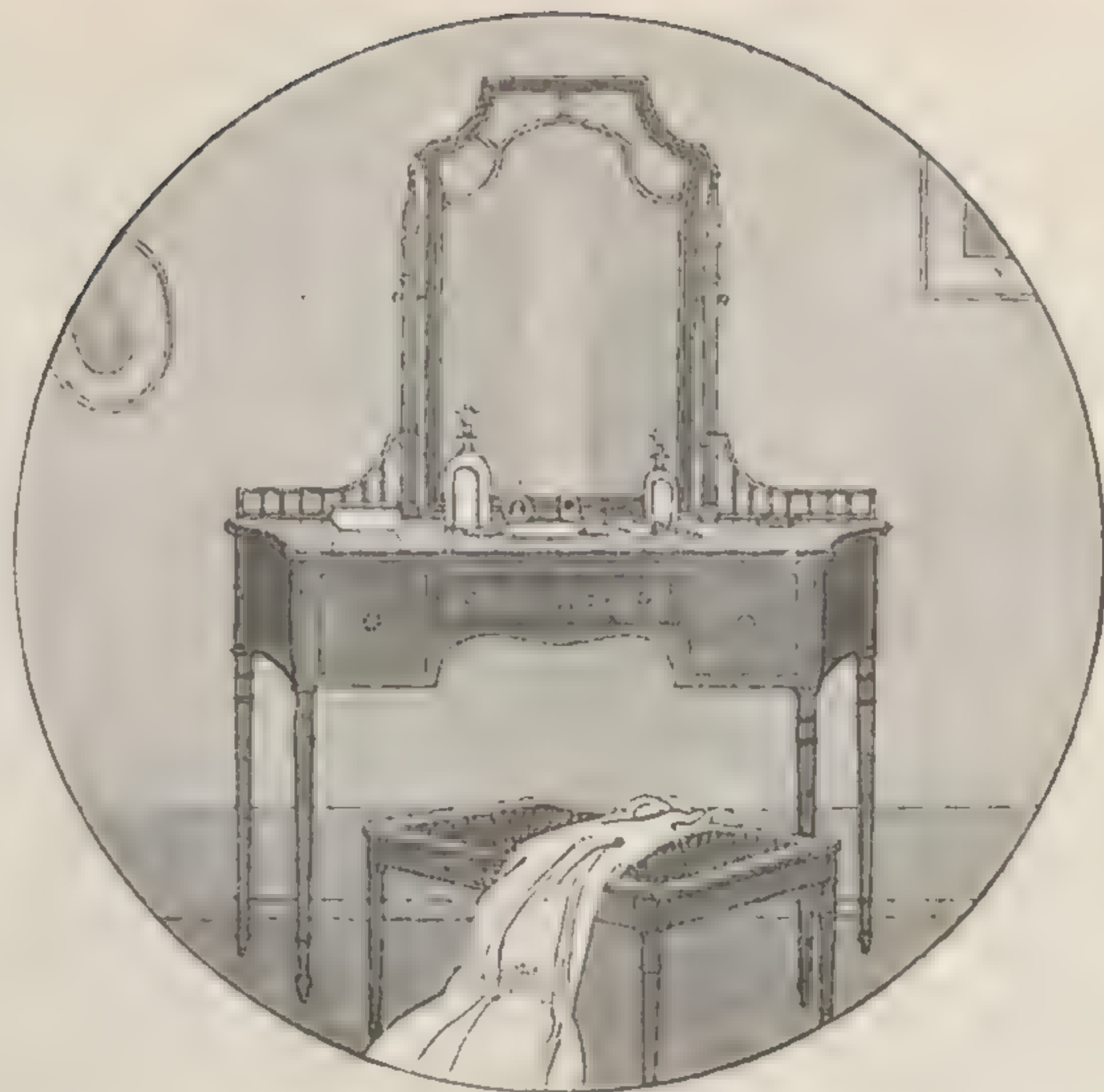
As civilians were being called to the colors, a desire sprang up for a personal emblem of their new service. It was found that one of the best ways to meet this, in case the locket was not chosen, was to follow the practice prevailing at Annapolis and West Point, where each class has a ring that is individual to the class and the college. Heavy gold and silver rings, like those illustrated at the bottom of page 64, were therefore made to meet this demand. The emblem of the branch of service is engraved on the shank of the ring, one style of which is encircled by the thirteen stars, and the top is left clear for the inscription of the monogram or crest; when the regiment and company numbers are engraved within, the ring becomes a means of identification.

There is also a beautiful little medal, just the size of a nickel, upon which is a graceful design combining the conceptions of guardian angel, victory and peace. On the reverse side is the sign of the cross with the phrase, "God Preserve the Wearer." This talisman is shown at the bottom of page 64, at the right and left of the center; it is meant to be carried in the pocket or worn around the neck.

do to lighten their load. Just think how cheering it is for them to know that we are at their door to bring them warm clothes, nourishing foodstuffs, and household necessities from far-off America.

"All this is just the beginning," Miss Morgan continued. "Remember that the Allies are wresting back French soil, trench by trench, and with every foot of land regained our work must grow. We are getting emergency supplies ready for the next great advance. For America must do its part to make it all France again."

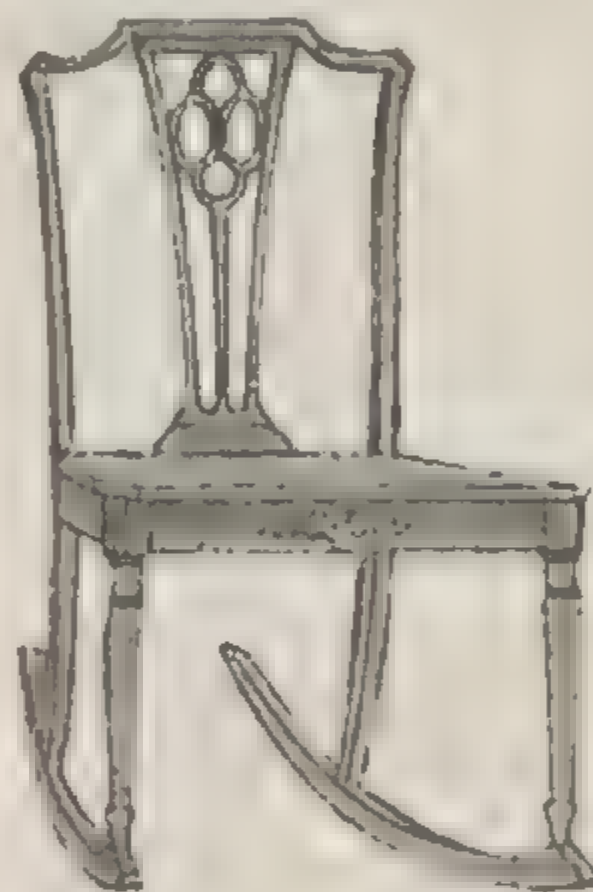
These words, uttered with such intensity, gave us a vision. As we motored back to Paris we seemed to see the war-scarred fields covered once more with a mantle of grain, and the silent desolate ruins, the happy villages they once were.



## DISTINCTIVE FURNITURE

From Berkey & Gay

Such a comfortable little rocking chair for you to sit in while you knit or do a bit of fine sewing



Seldom can you find enamel furniture so individual, so smart as this attractive suite from Berkey & Gay.

The interlacing ovals and graceful curves are interestingly conceived. In dark green, blue or yellow, with enlivening touches of other colors, this suite makes a gay little room where any woman would feel youthful.

Another pleasant bit of news—it is not expensive! But like every Berkey & Gay piece this furniture is so excellently



made that it may be treasured for a lifetime, even for generations. The best furniture shops have Berkey & Gay Furniture. If you have any difficulty in finding it, write to us and we will gladly tell you where you can see our new styles. Berkey & Gay Furniture Company, 194 Monroe Ave., Grand Rapids, Mich.

It is fun to wake up in the morning when you find yourself in a dainty and beautiful bed like this one

Our artists decorate every piece by hand





# VAN RAALTE

## "Niagara Maid"

### SILK UNDERWEAR



*What exquisite  
silk underwear!*

"Is it a new sort?"

"Yes, it's a real revelation in original style—Van Raalte Niagara Maid Silk Underwear.

"Look at the fabric—nothing but the purest glove silk can give that lustre and soft strength. I've washed them many times and they are as lovely as ever."

"And it's such satisfaction to be able to ask for my own size and know that the garment will really fit me."

For sale at all good shops.

Niagara Silk Mills, 5th Ave., at 16th St., N.Y.C.  
Makers of Van Raalte "Niagara Maid" Silk Gloves and Silk Hosiery



## WHAT THEY READ

**M**Y SHIP AND OTHER VERSES, by EDMUND LEAMY, is a youthful volume of verse which comes prefaced by a brief and auspicious foreword by Katharine Tynan. There is, as this introduction tells us, "much of youth" in these poems, but there is also more than a touch of true poetic flavour, many a glimpse of that eternal beauty which poets follow, and a whisper of time melody, all promising much for the future. The selection quoted below illustrates the qualities which go to the making of this little first venture in verse. It is this short poem which gives title to the volume, "My Ship," rich in the scent of the sea, fresh wind, and the sun on gleaming sails:

*"My ship is an old ship and her sails  
are grey and torn,  
And in the dim and misty night she  
seems a thing forlorn;  
Her battered sides are beetle black, her  
decks are scarred and old,  
And heavy rise the musty scents from  
out her crumbling hold.*

*"The young ships in the tide-way with  
a sneering smile sail by,  
And fair they flash their white sails  
against the sun-drenched sky,  
And fleet they run before the clouds  
that usher in a blow,  
But could a storm coerce my ship  
whenever she wished to go!*

*"My ship is an old ship and her sails are  
torn and grey,  
And she's not white and beautiful, nor  
fragile such as they,  
But she has sailed o'er every sea to  
every land a gleam,  
And on her decks make merry now the  
wraiths of youthful dream!"*

(New York: John Lane Company; \$1 net.)

**SONGS OF THE STALWART**, by GRANTLAND RICE, is a well-named volume of verse by a man better known as a writer of baseball news and crisp short stories, and, indeed, a section of this breezy volume is devoted to "Songs of the Game." The other division is "Songs of Somewhere Back," "Songs of Courage," "Songs of the Off-Trail," and "Songs Above the Drumfire." An introduction by Irvin L. Cobb, which presents Mr. Rice as "almost the only man I know who has made literature of the sporting department of a daily paper," hails him as the successor of the late James Whitcomb Riley. Few readers perhaps will care to go so far as Mr. Cobb. It would seem rather that there are now and then unconscious echoes of James Whitcomb Riley in these verses, as there are of Kipling and of Stevenson, and of yet others besides. This is not to decry Mr. Rice's verse. It is excellent verse, with a fine swinging rhythm and, better yet, the ring of genuine feeling and a fine high-heartedness. The same charm which won us to Riley and to Eugene Field lives again in "A Little Boy—and a Dream," with its contrast of youth

which dreams of the future and age which dreams of the past. The following first verse of this poem illustrates both the spirit and the rhythm:

*"The Little Boy smiled in his sleep that  
night  
As he wandered to Twilight Town;  
And his face lit up with a heavenly light  
Through the shadows that drifted down;  
But he woke next morning with tear-  
stained eye  
In the light of the gray dawn's gleam;  
And out from the stillness we heard him  
cry:  
'I've lost my dream—my dream!'"*

"Songs of Courage" voices an indomitable spirit in a manner well exemplified in this opening of the "Ballad of the Brave":

*"We have loved—but we have lost,—  
We have fought—but we have failed;  
We have paid the bitter cost,  
Yet our hearts have never quailed;  
We have fallen in the fray  
Through the sweep of countless suns,  
Yet we've risen—and to-day  
We are standing to the guns!"*

(New York: D. Appleton and Company; \$1 net.)

**THE BROADWAY ANTHOLOGY**, by EDWARD L. BERNAYS, SAMUEL HOFFENSTEIN, WALTER J. KINGSLEY, and MURDOCK PEMBERTON, is a slim volume concealing beneath a sober brown cover the reflections of its four authors on the ironies of life along the Great White Way, now white but once a week. The seamy side of the press agent's life, the lesser tragedies of lesser lights about the theatre, the eternal comedy of leading ladies in musical comedy, and many another phase of the day and night life of Broadway is touched with a quick sense of humour and with insight into human nature. Bernays adopts free verse to tell of the amusing struggles of the press agent between an exigent public and exacting stars. To Hoffenstein the interest is in the personnel of the theatre, its humour, and its pathos. Kingsley divides his attention between press agent and dramatist and pays high tribute to George M. Cohan. Pemberton speaks from the point of view of the newspaper man with a touch of genuine humour and attains notable excellence in "The Screen." Though it contains more of cleverness than of poetry this volume will find welcome among those interested in the unique life of Broadway.

(New York: Duffield & Company; \$1 net.)

### IN THE WORLD OF FICTION

**THE WISHING-RING MAN**, by MARGARET WIDDEMER, is a diverting and cleverly written tale on the old theme of a pretended engagement and the resulting complications. The charm of the story, however, is not the plot, but the manner of the telling, the fresh light—  
(Continued on page 100)



IMPORTERS DESIGNERS

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Spring  
1918

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For authentic style, charming design, and moderate price, Simon quality dresses are supreme.

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Dressmakers to the American Woman  
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## Become the woman you wish to be

**REGAIN** your health, poise and figure. You can be so well and weigh what you should. *I can help you. I know I can.* Not one drop of medicine.

My way is the *natural* way—a scientific system, combining *exercise, bath, diet, sleep and deep breathing.*

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Physicians approve my work; their wives and daughters are my pupils. Medical magazines advertise my work.

These facts are cited modestly—with only a desire to prove that I can and *will* do all I promise. Remember—

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You Can Weigh What You Should!**

It is *easy* to be well, to be free from nagging ailments. Even the most *chronic* afflictions, in nine cases out of ten, are vastly benefited by my help. *May I help you?*

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If you have any of the following derangements, mark an X after it and send to me:

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Thin Bust, Chest, Neck or Arms	Lack of Reserve
Round Shoulders	Nervousness
Incorrect Standing	Irritability
Incorrect Walking	Constipation
Poor Complexion	Indigestion
Poor Circulation	Dizziness
Lame Back	Weakness, Colds
Headache	Rheumatism
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New York

## WHAT THEY READ

(Continued from page 98)

heartedness, the entertaining dialogue, and the genuine human loveliness of the characters. In this book reappear Phyllis and Allan Harrington, the engaging hero and heroine of the author's earlier book, "The Rose Garden Husband." These happy people, aided by two lightly sketched but delightful small people, Philip and Angela, serve as *dei ex machina* to a radiant and unspoiled young person, aptly named Joy. Blue-eyed, bronze of hair, and wholly lovable, Joy Havenith has grown to nineteen in the atmosphere of sanctity which surrounds a great poet (her grandfather), guided by adoring grandparents, who, after the habit of grandparents, still sincerely believe her to be a little girl.

Beneath Joy's affectionate docility, however, bubbles a spirit of youth and adventure of which she is almost as unconscious as her grandparents, until the moment when it rises and overwhelms her. In this moment of rebellion against her sedate and grown-up environment, she meets the joyous and youthful Harringtons. Finding it the only way to win her grandfather's permission to visit these delightful people, Joy fabricates a fiancé, supposedly an intimate friend of the Harringtons, only to find herself, by the fortuitous chance of novels, in the presence of a gentleman answering to both name and description. The course of the adventure on which she is thus launched forms one of the most entertaining bits of light fiction of the season. Its great charm is the author's lightness of touch. She never insists, even upon happiness, but her pen seems dipped in sunshine, and, best of all, she is content to make her book a merry tale for an evening's entertainment and leave it at that. (New York: Henry Holt and Company; \$1.35 net.)

**THE WHITE LADIES OF WORCESTER**, by FLORENCE L. BARCLAY, is the latest offering of a novelist famous among lovers of sentimental fiction as the author of "The Rosary." The scene is laid at the time of the Crusades, and the heroine (one of those divinely fair and faithful ladies in whom medieval romance delights) is the betrothed of a crusading knight of the *sans peur et sans reproche* order. During his absence, however, intriguing relatives come between them, and the lady retires to the convent of the White Ladies of Worcester, of which she becomes Prioress, while the knight abjures marriage, each remaining faithful despite the supposed unfaithfulness of the other. From this situation, the author has built up one of those stirring tales which make the heart of youth beat high and bring a smile, wistful or cynical, as life may have taught, to the lips of older readers.

In this class, however, "The White Ladies of Worcester" ranks decidedly above the average of its fellows. It is well written, barring certain minor affectations in style, possesses both charm and sustained interest, and, though we may cavil at the superhuman humanity of the bishop, the characters are sympathetic and well realized. Especially notable is the creation of that minor figure of pathos and humour, the old lay sister, Mary Antony. The atmosphere of an older world is well created and maintained, and the book, with its idealism and wholesome human tone, is a refreshing antidote to the present-day flood of materialistic and so-called true-to-life novels. (New York: G. P. Putnam's Sons; \$1.50 net.)

**A SHEAF OF BLUEBELLS**, by BARONESS ORCZY, is one of those dashing tales of love and adventure in old France, by which this author of "The Scarlet Pimpernel" has won her fame. The scene is laid at the time of Napoleon, when Royalists were still planning to re-

store the king, and the plot is woven about one of these royalist conspiracies. The Marquise de Mortain, former exile and arch-plotter, returns to France and to her ruined château with her brother, her son Laurent, and her niece Fernande. By a former and disastrous marriage, the Marquise has another son, Ronnay de Maurel, a general of Napoleon's army, now invalidated home and placed in charge of the great ammunition factories owned by his uncle.

Though immensely wealthy, de Maurel, who had been separated from his mother at an early age, has been always an earnest worker and a man of the people, untaught in the refinements of social life, but of course, pure gold. For the furtherance of her plots, Madame la Marquise seeks to make a friend of this lifelong enemy, her elder son, and to make adroit use of him. When her plots fail, Fernande of the golden hair and bluebell eyes proposes to "subdue the bear" herself and trains upon him that battery of feminine wiles of which the Frenchwoman is past mistress. The resulting complications make the story, which, of course, ends as all stories should, for all's fair in an historical romance. (New York: George H. Doran Company; \$1.35.)

**THE HEART OF HER HIGHNESS**, by CLARA E. LOUGHLIN, belongs in the somewhat outworn class of "When Knighthood Was in Flower." The scene is laid in the picturesque days of the great Dukes of Burgundy, and the heroine, the only child of the famous Charles the Bold, is the Duchess Mary, who married Duke Frederick of Austria. The author has attempted to reconstruct this gorgeous period, the period reflected in the sumptuous paintings of Memlinc, but her hand is inept, and the reader struggles in the dust of dry chronicles which state facts, looking in vain for the magic carpet which shall transport him to fifteenth-century Flanders. For the story itself, the action is stilted and the telling heavy. The author depends too much on exposition of her characters and fails to give them sufficient freedom of action to endue them with life. Thus she rarely rises to the dramatic intensity required by her subject, and the story moves at a somewhat lumbering pace toward its more or less easily foreseen dénouement. (New York: G. P. Putnam's Sons; \$1.50 net.)

### IN OTHER LANDS

**THE HILL-TOWNS OF FRANCE**, by EUGÉNIE M. FRYER, though more than a little academic, is an excellent study well illustrated with photographs and sketches of the famous old citadels of medieval France still standing in various stages of preservation or ruin at the present day. Much has been written of the hill-towns of Italy, but the contemporary hill-towns of the French country present a relatively untitled field and their story, like all that relates to the history of France, is picturesque and stirring to the imagination. The subject has, moreover, a double interest in these days with their lately redoubled enthusiasm for France and for all things French.

Eleven articles, most of which have previously appeared in magazines, make up this volume, and twenty-two of the French hill-towns are pictured and described. The many photographs which illustrate the book are worthy of special note for the success with which they have brought out the picturesqueness of location of these quaint old-world towns. Many pen-and-ink drawings by Roy L. Hilton show interesting details of buildings. (New York: E. P. Dutton and Company; \$2.50 net.)

(Continued on page 102)



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SMOOTH AND DELICATELY LOVELY.  
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1. Reply in a 3c stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

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**FOR SALE**—Very handsome Persian broadtail coat and muff. In excellent condition. Will sacrifice. Length of coat 45 inches. Muff 20 x 17. No. 475-D.

**FOR SALE**—Three handsome Camel's-hair shawls, perfect condition. One Indian red, with small black center; one black; one white, with rich colored Persian borders. No. 476-D.

**BROWN** chiffon velvet dress, size 38. Cost \$90—Sell \$50. Worn three times. Hat to match. Cost \$20—Sell \$10. Blue serge dress—unusual model. Size 38. Cost \$45—Sell \$30. White cloth collar and cuffs. Worn twice. No. 477-D.

**FOR SALE**—Salmon pink cloth evening wrap—white fur trimming. Cost \$85—Sell \$35. Worn three times only. Blue net evening dress, silver girdle \$25. Black velvet evening dress \$25. Blue taffeta evening dress \$25. All in good condition. No. 478-D.

**BLACK** satin elaborately jet trimmed evening gown, made in October, by New York modiste. Never worn. Size 40. Price \$50. Plum velvet Georgette afternoon gown \$25. No. 479-D.

**FOR SALE**—New Alaska Seal coat, Ermine collar and cuffs, latest model; for large woman; worn once. Cost \$1400. No. 480-D.

### Wanted

**COATS**, bonnets, dresses, underwear for girl babies, one and two years or trifle older. Also 16 year old girl. Must be good condition and stylish. No. 363-B.

### Miscellaneous

**ANTIQUES**—Pair Stuart chairs \$125. Four poster, original damask hangings \$200. Walnut slope desk, \$40. Grandfather's clock. Highboy. Empire card table \$25, Snakefoot \$20. No. 481-D.

**BLACK** chiffon velvet gown, net sleeves, V-neck, \$18. Size 38-40. Beautiful silver mesh purse, imported. Cost \$65—\$25. String high grade graduated pearls 29 in. \$25. No. 482-D.

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**YOUNG** lady with business knowledge, desires position as social or house secretary, preferably in New York City. Correspondence solicited. No. 356-C.

Sheerest white organdie for  
brim and crown. Finest of  
soft blue satin ribbon bows.



Light blue organdie brim with  
light blue organdie over flesh  
for crown and bow—giving  
effect of illusive orchid color.

Straw under-brim, foulard  
crown and upper-brim  
Silk cord buds on crown

Delightful and  
Palm Beach and

fascinating hats for  
early Spring wear!

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Kensington Repp comes 36 inches wide.

Ask your dealer for Simpson-Eddystone draperies. If not in your dealer's stock, write us his name and address. We will help him supply you.

**The Eddystone Manufacturing Company**

Sales Department

72 Leonard Street, New York





## PARIS SUGGESTS THE SILHOUETTE

(Continued from page 43)

the manteau; in this case such a use of embroidery—why is it?—is easily explained by the necessity of emphasizing the line. The collars on these coats, whether for town, country, or general sports wear, are invariably very large; and many novel effects in fabric are used. Jenny delights in using cotton linings for silk coats and tailored frocks; while Bulloz, who has outdone his brilliant past achievements, has created an artistic oddity—a practical town and motor coat that may be opened, attractively, in five entirely different ways.

## CONCERNING EMBROIDERIES

Chéruit allows herself more material in designing some of her new models than do many of the other houses. Some of her coats and frocks are startlingly simple, but she, too, again and again, insists on embroideries. Lanvin has also gone back to her lovely embroideries, after a season's rest from them; by such ingenious decoration she gives her new jersey, chiffon, and crêpe Georgette frocks an attractive freshness. At the bottom of page 42, at the right, is a Lanvin model showing the use of worsted braid. Chanel is lavish with her Chinese and Indian embroideries, though she features perhaps no new line. To accompany her one-piece frocks she makes a coat of jersey, often sleeveless, and with a heavy self-banded repoussé embroidery that is clipped, giving a ragged fuzzy edge. She favours, even for daytime manteaux, a touch of gold embroidery on a satin coat. Bulloz often uses evening brocades for demi-tailored trimming. Many of the couturiers wish to omit pockets from their manteaux and tailleurs. Chanel uses them but puts them in her belts. At the top of page 43, at the right, is a frock with one pocket only, which she has thus placed in the belt.

In the new silhouette no little importance is given to the skirts. Frequently

there are sashes and ties that drape over one hip. Less frequently does one see the tunic; but Premet, in a black satin skirt, gives a novel touch by lining the draped tunic with flesh coloured jersey. Bernard has evolved a promising skirt, a sort of Turkish trouser that suggests—but is not—the sheath skirt of bygone days, for with all its hobble line, it gives perfect freedom; and though it is odd, it is not a bit startling. Here again is the idea of a narrowing hem; indeed, it rarely runs over one and one half yards. Bulloz boldly ties or bands in the skirt of a tailored frock of navy blue serge just mid-way between knee and ankle with a black banding of Rodier djersadrap. Here and there one gets striking effects; one of the smartest is a skirt of Premet's, which has two opened and stiffened seams poking out in the flattened hip back.

## CONCESSIONS IN TAILORED SUITS

And so it goes—here and there a pleasant surprise; for it is newness we crave, and Paris promises far better for her February collections than for several seasons past. The tailored suit, so beloved in America, is very difficult to find in Paris. Paris does not "feel" this kind of costumes for the moment, but America wants them, and Paquin and Jenny have evolved two models on much the same idea—a suit with a coat that slips on over the head; but for all that, it is really a suit and neither a dress nor a manteau.

Paquin's basis for this frock is beige satalga, with blue trimmings; it has a one-piece sleeve and kindergarten cross-stitched buttonholes—the latter a delightful trimming; it is sketched on page 42, at the upper left. The Jenny model, sketched at the lower left on the same page, is a three-piece gold brown middy. Both these costumes are interesting and full of possibilities. Jenny and Paquin will undoubtedly develop their tailored models along these lines.

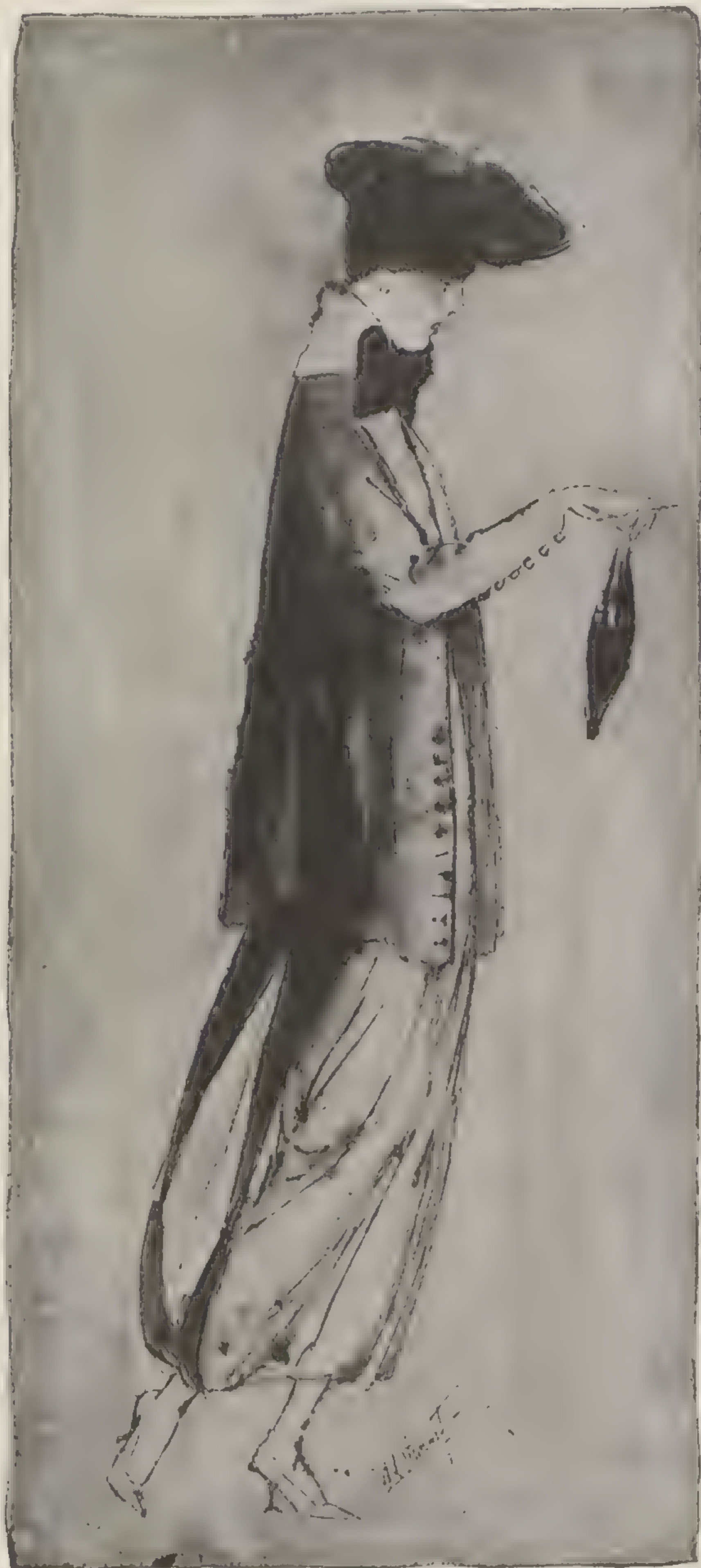
## WHAT THEY READ

(Continued from page 100)

**ROMANCE OF OLD JAPAN**, by ELIZABETH W. CHAMPNEY and FRÈRE CHAMPNEY, comprises myths and legends, medieval romance, and latter-day tales of the Land of the Rising Sun, all told in admirably chosen words and pleasantly alternating verse and prose. Mrs. Champney, who is already well known for her "Romances" of various other lands, seems entirely at home in the "Flowery Isles" and writes with much charm; her tales are excellent reading. It is to be regretted that the authors have not, for the benefit of an unenlightened occident, told more of the history of the tales they tell and of their probable date of origin. Such information would afford interesting comparisons with the tales and legends of other lands, for, after all, there is a marked similarity in the folk tales of even widely distant countries. Yamato is clearly a Japanese Beowulf, and his wife, Tacibana, is a perfect model for the patient Griselda. The latest stories are laid at the time of the Russian-Japanese War, and the final chapter, by Frère Champney, is a well-written brief discussion of Japanese architecture. The volume, which runs to nearly four hundred and fifty pages, is beautifully illustrated with photographs of Japan and with reproductions of many exceptionally fine Japanese prints. (New York: G. P. Putnam's Sons; \$3.50 net.)

**JAPAN AT THE CROSS ROADS**, by A. M. POOLEY, is a practical record of present-day Japan, industrial, political, financial, and social. Mr. Pooley, who was formerly Reuter's correspondent in Tokyo, writes with much first-hand knowledge and an earnest attempt to avoid preconceived opinions and generally accepted fallacies concerning the Flowery Kingdom. The author's preface states that the book was written in 1915 and was intended for inclusion in a larger work which cannot be published until the war is over. Meanwhile he has decided to bring out this smaller work, based mainly on notes taken during his residence in Tokyo.

Neither Japanophile nor Japanophobe, this author seeks to maintain the middle course of a fair-minded study of facts. He denies the claim of Japan to the position of a first class nation, and, while acknowledging her rapid advance in recent years, he calls attention to the high civilization which had already developed there before the "open gate" policy was inaugurated, pointing out that the subsequent advance of Japan was less phenomenal than it is generally considered. At this time of rapidly increasing business and political interests between our country and Japan, the volume should be interesting to many. (New York: Dodd, Mead and Company; \$3.50 net.)



*It is our intention to make for women, clothes which are simple, but very, very charming*

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We have taken every possible precaution to see that your copy of Vogue shall reach you on its regular day. But in case it does not, don't assume that your copy is lost. Don't write us *at once*. Give the United States Mail a few days' leeway. In nine cases out of ten, your copy eventually will arrive.



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You may have this frock in turquoise jersey with tan trimming; grey with electric blue touches; cantaloupe with electric blue; Joffre blue with beige; canard blue with tan; tan with Canard blue. The price is \$25. Sizes 16 to 44.

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we shall be glad to direct you to him.

Style catalog B free on request. 15 cents extra brings "The Party Complete," 52 pages of fun. Just the book you need.

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Every Drezwellsley Frock is made under conditions endorsed by the Consumers' League of America.



## FABRICS FROM FRANCE

IF one has had fears that because industries have been temporarily checked, the manufacturers of fabrics would not be able to produce enough materials to supply the dressmakers, it would take only a visit to the famous firms of Rodier or Bianchini Frier to be convinced quite to the contrary. Activities of this sort have been splendidly sustained. When the Rodier factories were destroyed, the industry was immediately moved to Lyons and to Saint-Étienne; in the face of a thousand difficulties, but with the kind help of colleagues, work was again taken up, and to-day, the results are admirable, to say the least.

### NEW SUMMER MATERIALS

For next summer, there is already a large collection of new materials. The Ceylon voiles, embossed with medallions of tambour embroidery in imitation of the hand-embroidery called satin stitch, are among the most interesting of the summer creations; until now decoration of this sort has been confined mostly to silk materials, but the firm of Rodier has adapted the idea to cotton voiles with great success. It is interesting to know that these are summer materials that do not wrinkle. There is really a renaissance in the making of materials. The designers seem to have held a pleasant competition to ferret out all the possibilities of different combinations; and with line and colour and pattern

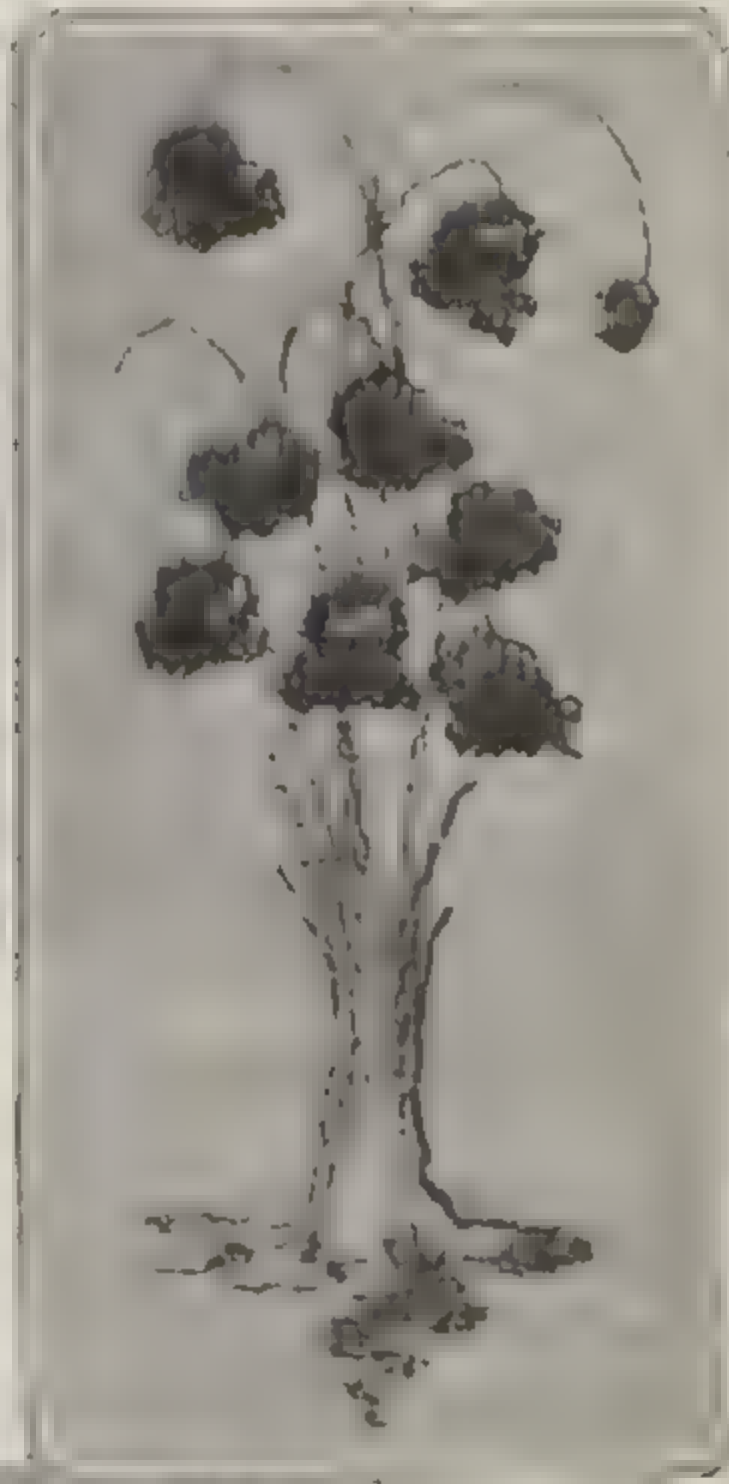
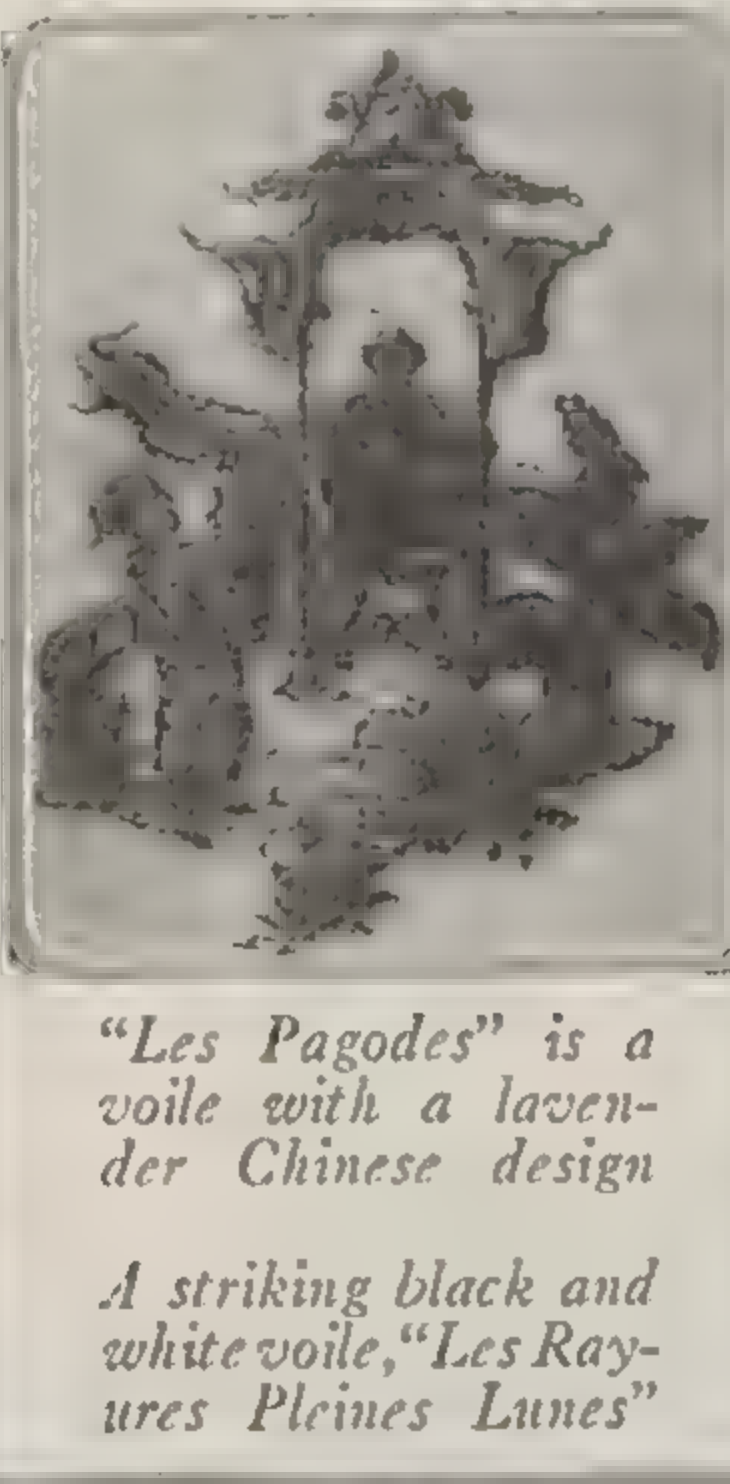
they have evolved very happy results. The voiles have cross-bar backgrounds, and they are apt to be embroidered with trailing red lilies-of-the-valley, or perhaps there will be gay poppies stencilled in squares of French blue. One piece is quaintly dotted with bright little flower-plots, while yet another has lavender pagodas, with a Chinese worshipper offering incense to a solemn Buddha. These little touches of colour are gay and still cool looking.

### ATTRACTIVE DESIGNS

But there are voiles, too, that are pale grey with dots and lines and squares of black and white, and there is a striking one which has broad stripes of grey and narrower ones of white, spotted with great black dots. It is called the "full moon stripes." Then there has been a revival of the Madras designs—in the checked and bordered materials, like voiles from India, and in the almost violently coloured squares and moons, with blue or black rays on white or white on dark blue. Two of Rodier's most charming creations are "toillaine," which is like linen, but very soft and fleecy, and a material much like the old-fashioned couil, with multi-coloured stripes in a sort of "cartwheel" design—a pleasing change from the checks and plaids we have had so much. This latter material is being very much used this year for the

(Continued on page 106)

### COTTONS FROM RODIER



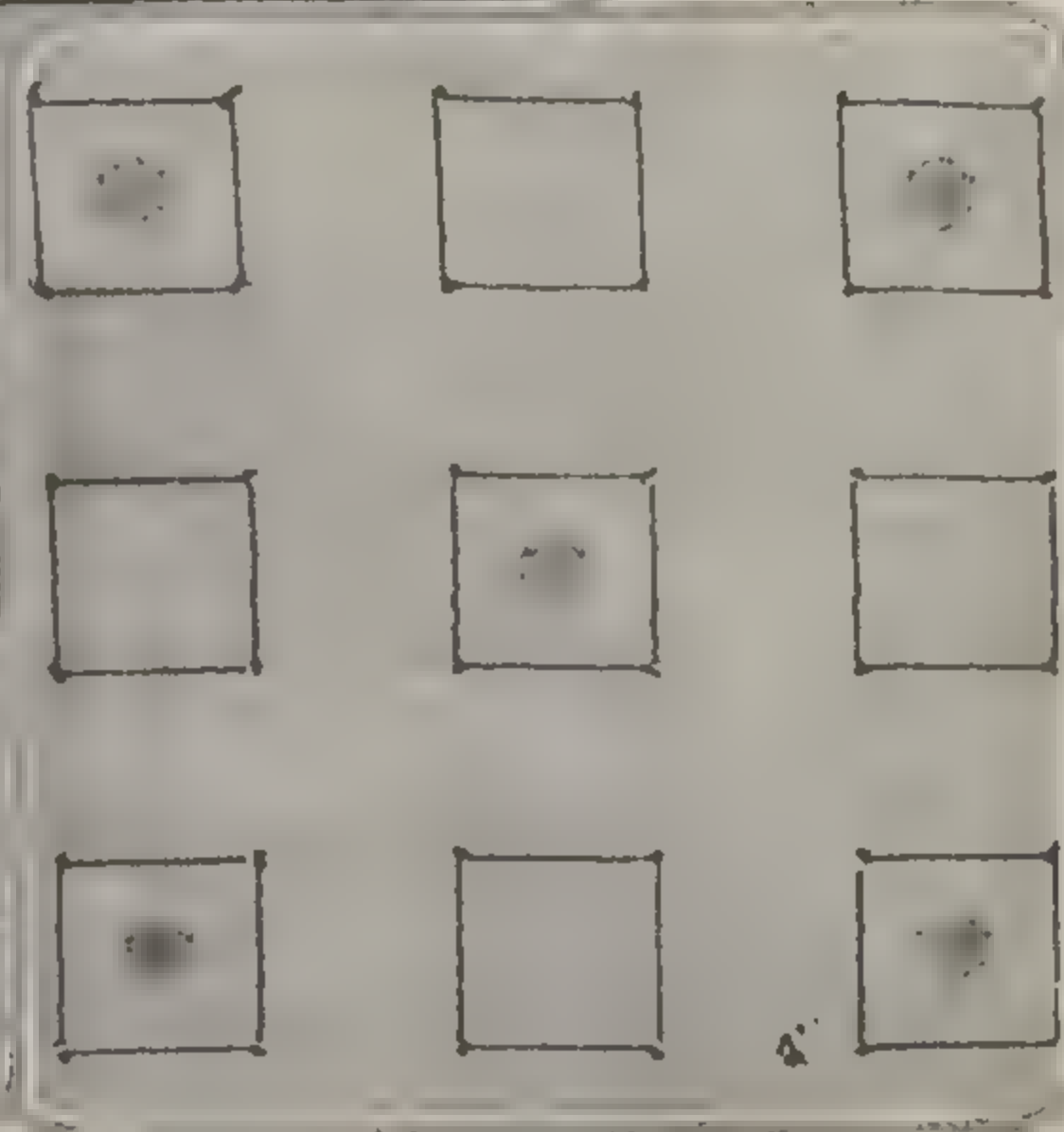
"Les Pagodes" is a  
voile with a lavender  
Chinese design

A striking black and  
white voile, "Les Ray-  
ures Pleines Lunes"

When it has  
gay clumps of  
red and green,  
they christen it  
"Les Parterres  
Fleuris"



Lilies-of-the-  
valley—red  
ones—are the  
trailing explana-  
tion of "Les  
Mugnets"



"Les Pavots" has cross-bars of  
blue on smaller ones of white;  
red poppies grow within them

The voile, "Carella," shows  
the popular black and white  
design with squares and dots



## Flamark Mattress

The lightest mattress in the world, comparing size for size. Made from the down of a wonderful fiber from sunny tropical hills. It is vermin-proof and sanitary, and will not mat or pack. Just an occasional sunning is all that it needs to keep it ever fresh and comfortable.

Sold at better stores under Gold Bond Guarantee. If dissatisfied within three years from purchase, we will send a new mattress FREE. Send for descriptive folder.

**Robinson - Roders Co.**  
33 New Jersey R. R. Ave.  
Newark, N. J.



## If You cannot Fight—Unite

with 100,000 thinking Americans by joining in the work of the National Security League. Its objectives are:

- 1 To support every plan of the President for the effective conduct of the war;
- 2 To bring to the people knowledge of universal obligatory military training;
- 3 To present throughout the land, on platform and by pamphlet, facts as to why we are at war, what peace with victory means, and the needs of the nation, after the war, for efficient government and for a higher quality of civic service by all Americans.

We have definite plans for this work directed by experts but we absolutely need financial support. We must double our membership. It is the best work civilians can do for their country.

## Join NOW

Dues \$1, \$5, \$25, \$100 and over. Write for Literature

## National Security League

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Branches Everywhere

The League is Non-Political

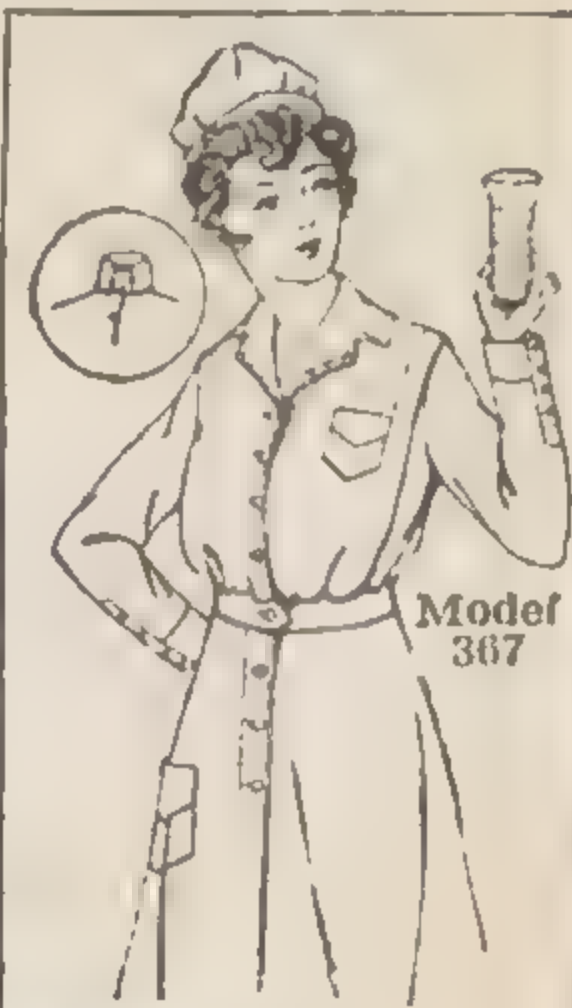
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Model 367

Distinctive Uniform with convertible collar, fine mercerized white poplin \$4.00

Same style, in genuine Indian Head \$3.00



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This simple DIX model is made of White Devonshire cloth—strictly tailored—stylish and serviceable. One of the new Spring dresses now on display at your dealer's.

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Write for designs—or call.

MAID'S UNIFORM (center figure)  
Simple afternoon dress, Imp. Irish Poplin, \$6; black sateen, \$3.50; English mohair, \$12.75. Apron of Persian lawn, with Cluny lace or cross-bar lawn and net, \$1.40. Cuffs and collar, 50c (rolling collar if desired).  
NURSE'S UNIFORM (at left)  
White uniform of half linen and half fine cotton, \$4.00. Apron of same material, \$1.25. Bib, 50c; hemstitched cuffs, 25c pair.  
NURSE'S COAT AND BONNET (at right)  
The Helen, of heavy double-faced English top coating, or serge, Navy blue, grey, etc., \$35. Bonnet, \$8.50; with veil, \$11.

AT LEXINGTON AVE. Tel. 6671 Murray Hill NEW YORK

## "Beauty and You"

THAT'S the name of a new and interesting Booklet, sent free to any reader of this magazine.

This Booklet explains how any woman can cultivate and develop her natural beauty; how to remove wrinkles, "crow's-feet," sallow complexion, pimples, hollow cheeks, scrawny neck, double chin; how to have a clear skin and bright eyes; how to beautify the hands and hair; how to have comfortable feet—and all about

## Susanna Cocroft's Physical Culture for the Face

Her methods, based upon 15 years' experience, are scientific. Results accomplished by natural methods—exercises—no artificial means employed. Refined women everywhere are cultivating their natural beauty under her directions, which are sent in lesson form to your home. The exercises are simple easy and require little time. Inexpensive. Results are attained quickly.

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## Beauty's Problems

Mme. Helena Rubinstein, foremost exponent of beauty culture in the world, confidante and supreme advisor to royalty, society, and the stage—is ready to answer your beauty questions.

She will put in your hands an analysis which will be your guide for all time. She will tell you what is wrong with your skin and what you need, the preparations that you ought never to use and the kind that you ought to look for.

Before you make any purchase read carefully the descriptions of the following special Rubinstein preparations; select the one intended for your skin; order by mail if you cannot call. You have Mme. Rubinstein's personal guarantee of perfect satisfaction or money refunded.

### VALAZE BEAUTIFYING SKIN FOOD

The chief and most amazing of all Madame Rubinstein's preparations is Valaze Beautifying Skin Food.

Ladies who have experienced the bitterness of fading charm should know that by the use of Valaze the sinking, flaccid tissues grow robust and firm. The wrinkles become fainter. The drab, muddy, sun-parched, weather-beaten skin becomes clear, smooth and lustrous. The faded cheek gains in succulence and color.

Those who enjoy to the full the prime of complexion charm should know that Valaze effectively prevents the acquirement of blemishes, prevents "the fading of the rose."

Valaze is essential to every woman.

That is why on the world's toilet table Valaze fills a niche all its own. Price \$1.25, \$2.25 and \$6.00 a jar.

### VALAZE SKIN TONING LOTION

is the companion preparation to Valaze Skin Food; the two should always be used together, as better and more rapid results are obtained by their combined use.

For a dry skin, the "Special" is used. Price \$2 and \$4. For a greasy or a normal skin the "Regular." Price \$1.25, \$2.25 a bottle.

### VALAZE OUTDOOR BALM

Checks the tendency of the face to discolor in cold weather, prevents pinched and shriveled appearance, keeping the skin smooth and soft. Unequalled as an anti-wrinkle preparation and excellent as a foundation for powder.

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### VALAZE COMPLEXION POWDER

In five tints, flesh, rose, cream, rachel and white, for moist, greasy and normal skins. Also NOVENA POUDRE in five tints for dry skins. Price \$1.00 and \$3.00 a box.

### VALAZE CRUSHED ROSE LEAVES

A delightful coloring for the face in the form of powder or compressed blocks. Reproduces natural tints to perfection and does not betray even the slightest trace of artifice. State whether required for blonde or brunette. Price \$1.00 and \$3.00.

### VALAZE LIQUIDINE

Overcomes undue flushing of nose and face.

Price \$1.50 and \$2.75 a bottle.

### FOR BAGGY, RELAXED AND FLABBY SKIN

When you feel that the muscles and throat are becoming flabby and loose, what is really required is something to remedy the defect. Among all the preparations that Madame Rubinstein has been able to recommend, the VALAZE ROMAN JELLY is the best suited for this. Used in time, it will prevent such a condition. Price \$1.50 and \$3.00.

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At Madame Rubinstein's **MAISON DE BEAUTE VALAZE** treatments are administered for the removal of wrinkles, crows-feet, coarseness of skin, loose skin, double chin, relaxed muscles, puffiness under the eyes, blackheads, large open pores, acne, eczema and other complexion defects. The New York establishment radiates the same elegance, the same Spirit of Beauty as her famous salons in London and Paris—where for years the most beautiful women on the Continent have entrusted the care of their facial appearance to Madame Helena Rubinstein. Queens, princesses, celebrated artistes, and leaders of high society—all acknowledge her to be the **World's Greatest Beauty Culturist**.

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The ladies and gentlemen in "Bois de Boulogne" do all the things that real Parisians do

## FABRICS FROM FRANCE

(Continued from page 104)

waistcoats that are still fashionable.

The woollen fabrics of the firm of Rodier are quite as interesting as the cotton; they are soft and easily draped. Some are almost like alpaca, but without

its stiffness, and woven entirely of wool, of course. "Tricalga," a kind of wool tricot, is a marvellous substitute for the tricot which is so much in vogue, and

(Continued on page 108)

SILKS FROM BIANCHINI FÉRIER



A copper coloured silk is gay with designs in blue and yellow

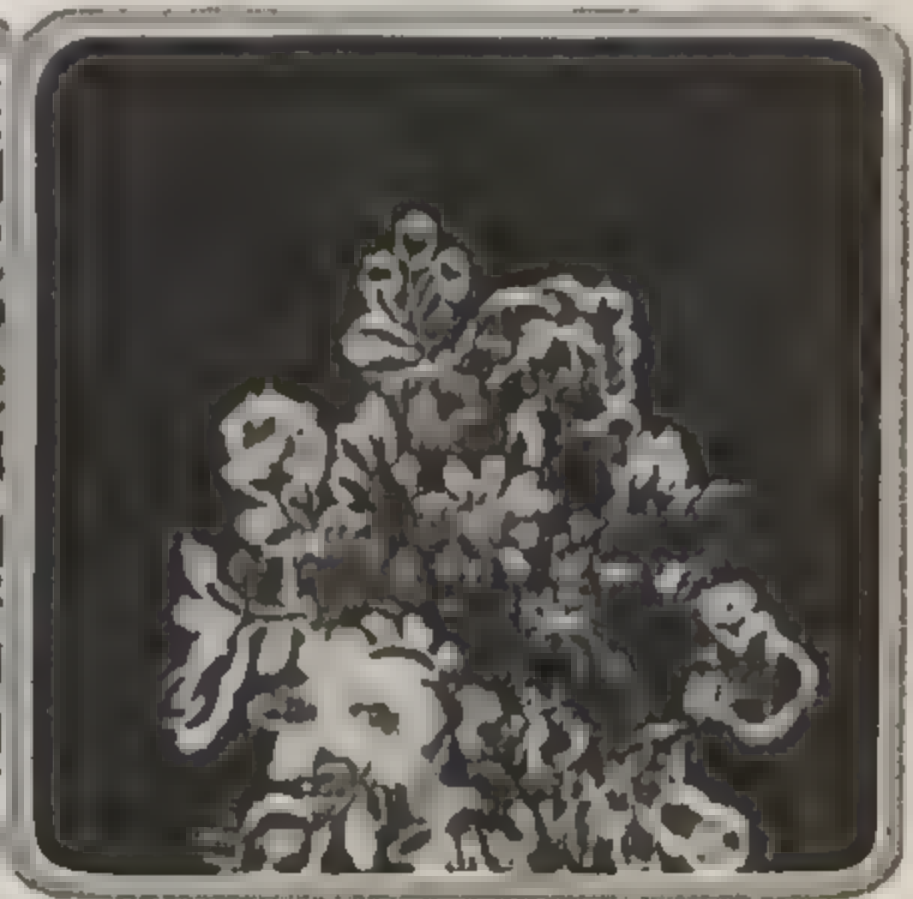


"Mousmée," a crêpe, is very Persian as to colours and design

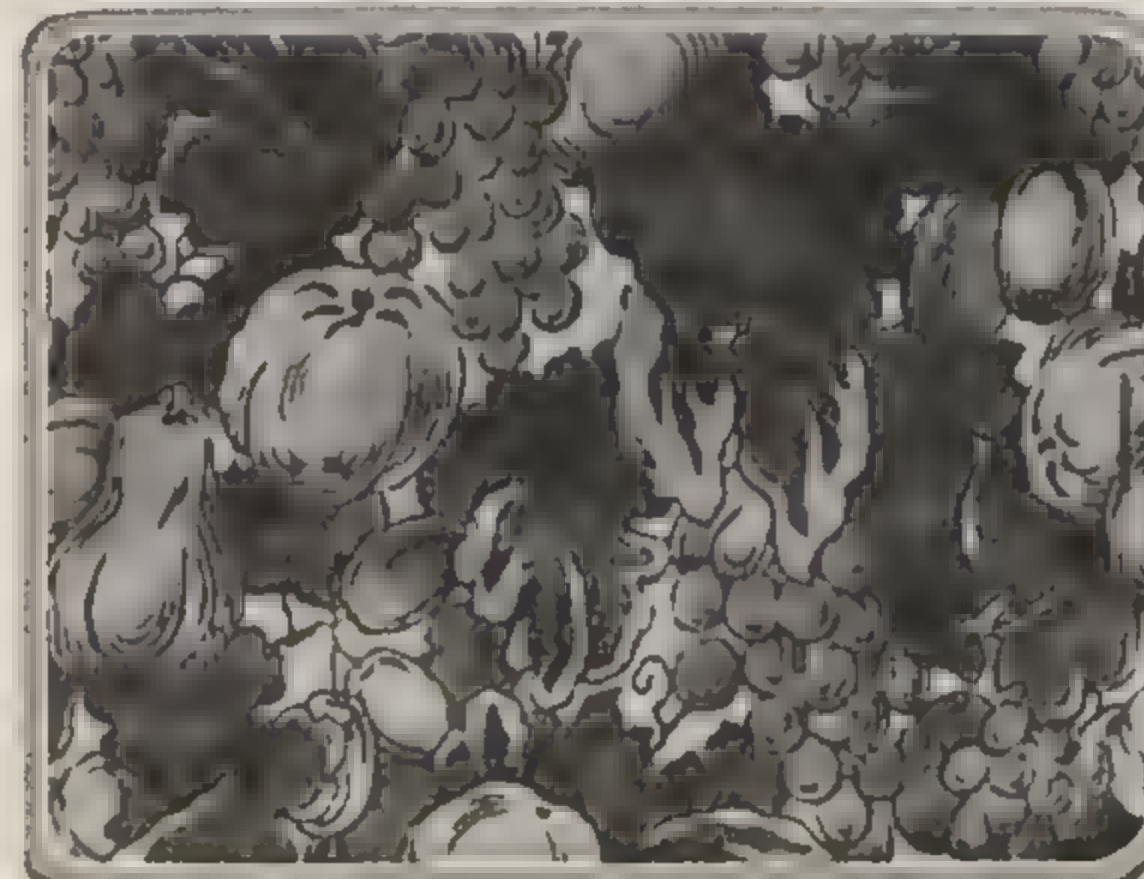
Foulards, charming as never before, adopt Chinese motifs such as these



Maidens and huntsmen from Persia were woven into this tapestry silk



A thin silk of dark blue is sprinkled with pastel flowers



A satin foulard has a gorgeous design of richly coloured fruits



A taupe silk has whimsical designs in red and peacock blue



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## The New Spring Designs Are On Display

Don't let spring find you unprepared. Vogue has it—the very suit you want—the frock you'd never have thought of—the clever design that will redate your last year's street dress.

Admittedly Vogue is the first to know what is the mode. It has the earliest fashion information; years of experience; skilled judgment in forecasting what modes will be worn by American women generally and what are mere passing fancies.

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You will be perfectly safe therefore in choosing your suit, your frock from Vogue's showing of advance spring patterns *now*. Smart, economical in cut, clearly marked, easy to use, retaining their style to the last—Vogue Patterns enable thousands of women to bridge the gap between a limited and an unlimited income. Whatever her dress allowance, the Vogue-gowned woman doesn't "follow the fashion"; she leads it.



Frock No. Z4118

Here is a design that Mr. Hoover himself would be willing to underwrite. It throws fulness to the winds, takes just 3 yards of navy blue jersey, and hangs all its hopes of eternal smartness on its 32 buttons. Price \$1

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Blouse .....	\$ .50
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Ready for immediate delivery at any of  
Vogue's 17 Pattern Rooms



Frock No. Z4122

This model might be called "Cinderella." Under its magic wand, a sale-end of Georgette will play pumpkin coach for one's last year's satin frock—and where is the Prince who could resist the tout ensemble? Price \$1

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Vogue maintains seventeen Pattern Rooms in leading cities. Here you may secure Vogue's fashion advice in your own personal clothes problems; study combinations of the season's smartest materials—silk suitings, wool finished mohairs and silk gingham for spring wear—arranged in original color schemes for suits and gowns; try on crinoline models of new Vogue Patterns embodying Fashion's latest decrees; select and purchase the actual patterns of those designs which suit you best.

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The Children's Shop  
15 McGill College Ave.

LONDON, E. C.:  
Rolls House  
Brems Building



## SAVING GRACES OF THE COSTUME

(Continued from page 65)

Jewelled pins for the coiffure are increasingly popular for evening wear. Such a pin must be very carefully chosen for the particular coiffure with which it is to be worn, but when the right pin is found, it will accentuate the lines of the head and give a firmness to the coiffure that is not otherwise obtainable. The illustration in the upper middle of page 65 shows a type of evening coiffure that fashionable women are adopting, and the photograph second from the bottom in the middle of page 65, illustrates in detail the comb which is worn at the back of the head. This comb may be had in demi-blonde or amber shell with the top of silverite, set with rhinestones.

A GUIMPE OF ORGANDIE

Another item to which the smartly dressed woman gives careful consideration, is the guimpe which she relies upon to give a touch of freshness to a silk or wool frock.



For the wool frock, one must have a smart guimpe of organdie; \$5

The one sketched on this page is of organdie in white, buff, or old-blue.

Still another detail of much importance is the purse. There is a distinct tendency on the part of the smart woman, to get away from the elaborate bag of silk and beads. A leather purse on the order of that shown at the left at the bottom on page 65, is very smart with a tailored costume. The one illustrated is of grained patent leather lined with softly coloured silk and contains a change purse of the same materials. It is six and a quarter inches long and has a flat gilt clasp. A mesh bag on the order of that shown at the right at the bottom on page 65 is the most satisfactory type of bag to carry with an afternoon costume. Such a bag must be very carefully made and have the appearance of fineness.

The one illustrated is gold-plated and has a fine exquisitely wrought mesh and a clasp set with two imitation sapphires.

## FABRICS FROM FRANCE

(Continued from page 106)

which shows no signs of growing less popular. Materials are constantly being invented that are like tricot, but even softer and more elegant. Djesador, a Chinese silk fabric as loosely woven as canvas, is very effective. As for djesa-drap, Rodier continues to make it, but with modifications. Djesa, in wool woven with silk in broad and narrow stripes, is an unusual novelty. It could be worn now, on sunny days; or at the beach.

At Bianchini's there is a perpetual glittering, as if their silks were meant to be worn at fêtes. Is it forecast of the future? We hope so. But still there is an invisible veil that seems to dull the bright reflections of these silks. They are easily to be distinguished from the materials we knew previously, that glittered like molten metal or a sunlit sea.

"Brésilia" is a sort of shantung; "Argentine" is a taffeta which runs the gamut of dragonfly colours and is incredibly soft; "Kipling" is everything one has imagined the silks of India in one's most exotic dreams. There is an exquisite crêpe of rich Persian designs on a dull ground, named "Mousmée," and a silk, called "Flamenga," with a little more glitter than the others. "Éclatante" satin, a trifle severe but very rich, has the double effect of being both dull and brilliant; it would have no need of additional trimming. For the young girl's evening dress, Bianchini makes a very brilliant silk. Then there are very practical silks, like "Yolande," which might be embroidered in a contrasting colour or trimmed with plaids or checks. The two heavy woven silks would make up especially well as waistcoats for dark spring suits. One of them has the sheen of copper, deep blue, and green gold; in a flower and leaf design, and the other is like an old tapestry, a thing of terra cotta, green, blue, and silver, with ladies playing stringed instruments and turbaned horsemen with bows and arrows. These materials may all take the place of satins, surahs, and the estab-

lished silks which have been used before.

Then there is the charming and faithful foulard, which knows all our feminine discouragements, since we always come back to it after one or two unfortunate experiments in getting on without its practical lightness. Suitable for many occasions, it has changed in its pattern from dots to cubes; and instead of flowers scattered about at regular intervals, it has very modern motifs of decoration, as, for example, conventional flowers on a "humming-bird" background with black stripes. One navy blue foulard has bouquets of varicoloured flowers; others are more vivid, with brilliant fruit and flowers in rich designs. Quite the most striking foulard is that called "Bois de Boulogne." One would know from a glance that its gay scenes, in purple and orange and other vivid shades on a ground of deep blue, represented the Bois. Chic little ladies and gallant gentlemen go on foot, while others ride on horseback or in carriages. The Chinese foulards, although they may be less practical, are most attractive in colour, with their magnificent designs from old Chinese paintings. For those who have believed that these reproductions are always of violent colouring, come shades of grey, sable, and beige. The piece with the background of conventional poppies and the glimpses of flowers and Chinese jars is all lavender and white. The variety of designs make of foulards fabrics hardly to be recognized by that name; there is one with Indian designs in faded colours which brings a real Rajput costume to mind, and the materials themselves denote surpassing skill in weaving.

As for the Japanese crêpes, they are all in appropriate colourings, with designs in the modern decorative style. One cannot forget the beauty of the Indian materials, embroidered in gold and silver; of the Maharajah fabrics, stiff with metallic thread and glowing like flames; and of all those similar fabrics that are used as a basis for gold and silver embroideries.



## "Four Times a Day I Reach for Those Bubble Grains"

So one mother says, and doubtless thousands more do likewise. In the morning for the breakfast dainty, or to mix with any fruit. At lunch-time or supper, for the bowls of milk.

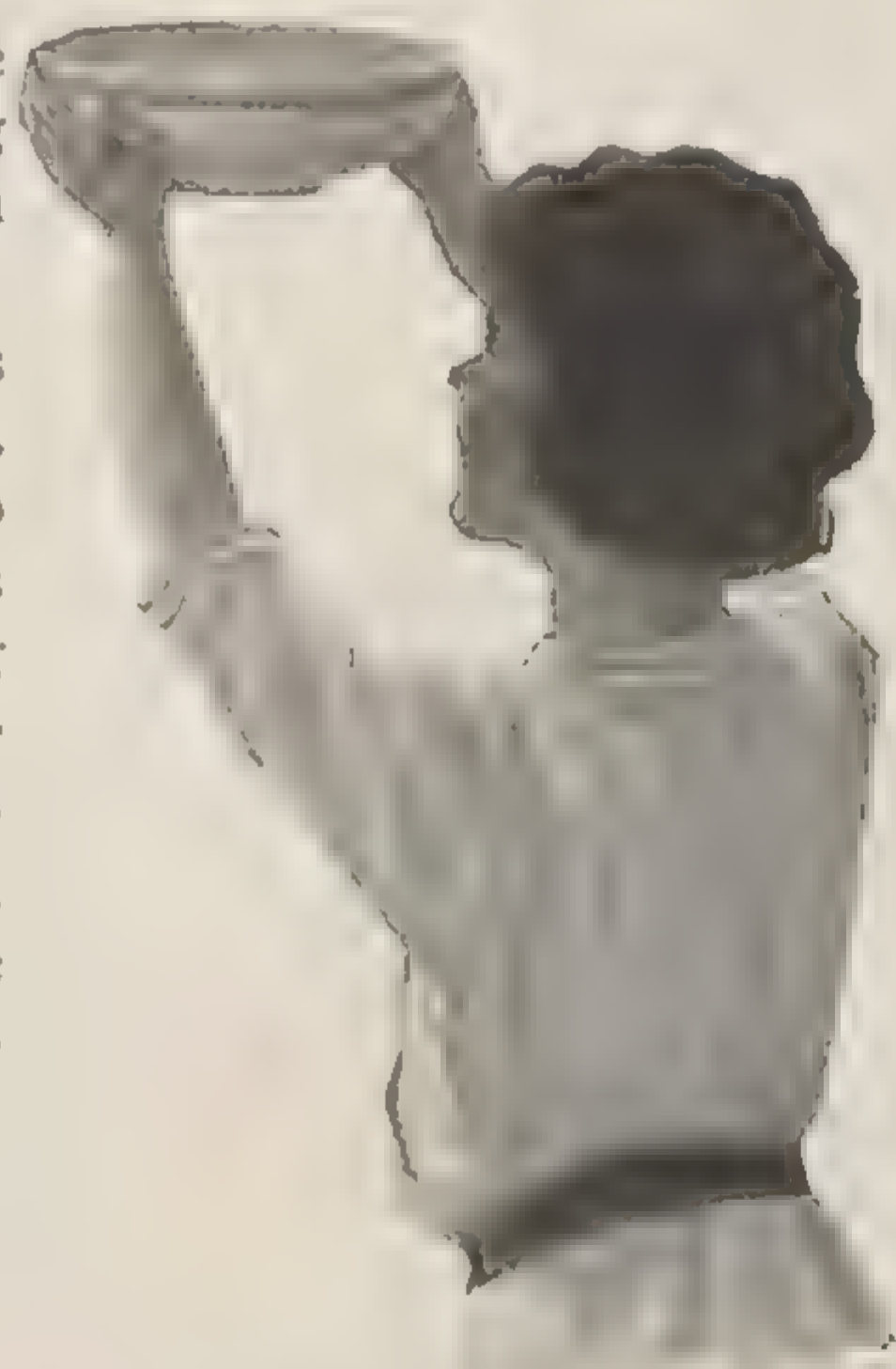
After school, for hungry children. Salt or douse with melted butter, and Puffed Grains are confections.

At other times they are used like nut-meats—used in candy making or as garnish for ice cream. Again they are used in soups.

Always they are whole grains with every food cell broken. Grains steam exploded—puffed to eight times normal size. Grains as flimsy as snowflakes—as inviting as sweetmeats; yet fitted for digestion as grains never were before.

Too many people treat Puffed Grains like titbits. They serve them on special occasions, days apart.

They miss the real advantage. Children need more whole-grain diet, and this is the ideal form.



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**and Corn Puffs**  
**Each 15c Except in Far West**

These are Prof. Anderson's scientific foods. The grains are shot from guns. After an hour of fearful heat, a hundred million steam explosions are caused in every kernel. Every food cell is thus fitted to digest.

These are four-fold better foods than whole grains cooked in ordinary ways. When they are also so delightful, why not serve them often?



Puffed Wheat in Milk



With Bananas

(1738)



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It is quite likely also that the other materials he uses are of the same high order of merit.

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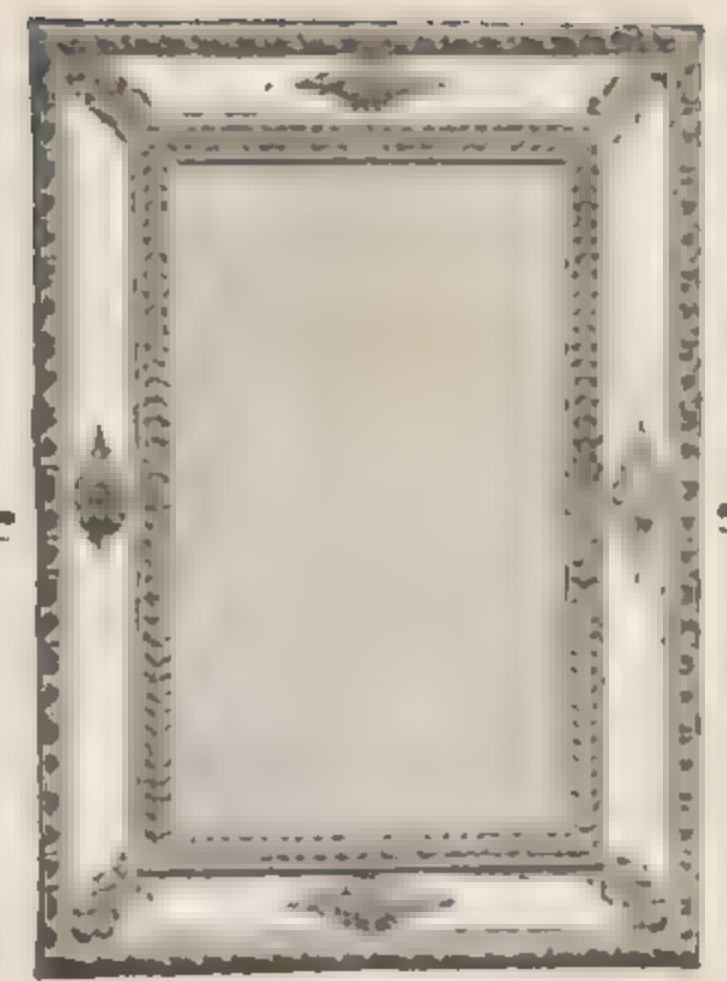
Send for the Convenient Box of *La Poudre Nildé* for Your Bag, 50c. (Mention Color), also *Nildé Rouge Invisible*, 75c.

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by  
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Price  
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Venetian Mirror with frame of carved wood finished antique gold and polychrome in any color requested.

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Write for this FREE BOOK which tells just what to do to bring back firmness to the facial muscles and tissues and smoothness and beauty to the skin. Write today.

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WHITENS THE SKIN

at once or your money back. Is used in place of Powder. Has same effect, but does not show. RED, BROWN or DARK FACE. NECK, ARMS or HANDS made a beautiful white at once. Absolutely harmless. Sold at every Toilet Counter.

Try it at our risk. Accept no substitutes some dealers may try to sell you because their profit is greater. When entertaining or being entertained you will find exquisite satisfaction in having your skin so beautiful. Price 50c. Sent prepaid upon receipt of 50c. if your dealer can not supply you.

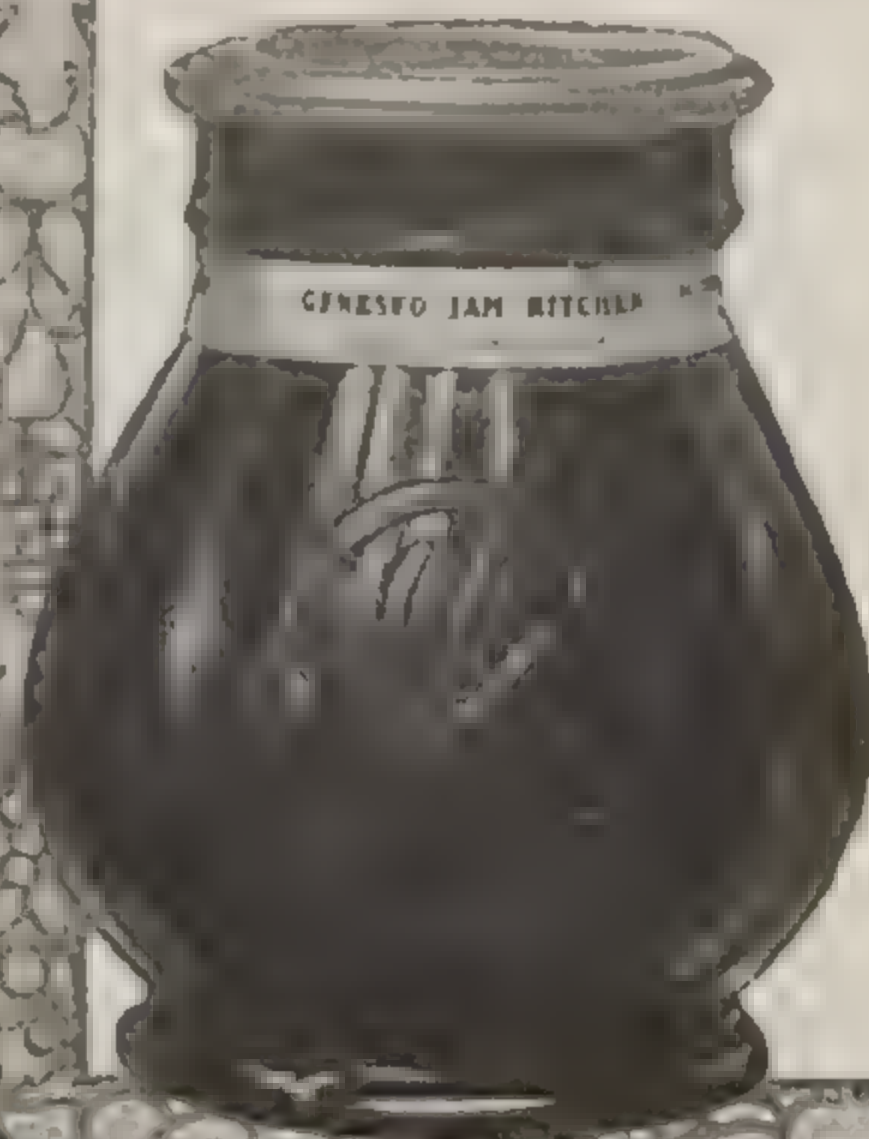
TRY DERMA VIVA ROUGE  
purely vegetable, in mirrored box. Price 50c.

Derma Viva Co., 608 S. DEARBORN ST.  
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SEND your soldier or sailor boy a box of

## GENESEO JAM KITCHEN



jams and jellies. He will appreciate nothing more than these delicious sweets made from the choicest fresh fruits.

Wooden boxes containing 1/2 doz. 6 oz. jars of assorted jams and jellies will be sent, carriage prepaid, any-  
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Write for price list of other delicacies prepared by the Geneseo Jam Kitchen to

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Removing blackheads, lines and wrinkles—improves youthful complexions; a real rejuvenator. Large Jar, \$2.50.

"The Secret of Beauty"—on request.

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## NEW YORK TAKES ITS PLEASURES SERIOUSLY

(Continued from page 38)

of these pins are really exquisite, and a great many of them have been worn at the Bagby musicales. The pearl dog-collars, and even the collar of diamonds and platinum, so becoming with a dark gown, are seen at these morning affairs. The fact that a great many older women are in the audiences probably has something to do with this wearing of jewels in the morning, for the woman who is past her first youth may, in this respect, take liberties in which the younger woman dare not indulge.

### AT THE OPERA

Handsome jewels continue to be worn in the evening; not infrequently they serve to offset the extreme simplicity of the gown which they accompany. This fact was effectively illustrated in the costume worn by Miss Marjorie Curtis at the opera recently and sketched at the upper right on page 38. Her gown was of black velvet, sleeved to the elbow, and featured the slim silhouette of the coming spring; its very smart neck-line was emphasized by an outstanding frill of dull silver lace. About her neck was hung a very unusual jewelled ornament, which gave the appearance of a trimming to the gown. A jewelled circlet was drawn low about her closely coiffed blonde hair, and the grayish tones of the lace on her gown were repeated in the unusual fan of stiff feathers that she carried. She wore gloves, as do many smart women of late.

### DISTINCTIVE COIFFURES

Mrs. Frederick Dalziel, who was in the same box with Miss Curtis, was also gowned in black, as the sketch at the upper left on page 38 shows. She, too, wore a band of jewels across her forehead, but this band disappeared beneath her dark hair just in front of the two jewelled pins holding it in place above each ear. Another interesting coiffure arrangement was sponsored on the same evening by Mrs. William Fahnestock, who is sketched at the right in the middle of page 38. The charm of Mrs. Fahnestock's costume was heightened by the fact that, as it appeared above the railing of the box, it was all white and diamonds. About her shoulders she had drawn a wide scarf of unspotted ermine, and in the side of her silvery hair was thrust an elaborate dia-

mond ornament from which emerged a fan of white tulle.

### NOVEL INSTANCES OF THE MODE

The sketch of the Marquise de Folignac at the lower right on page 38 was also made at the opera, and it is indicative of the smartness which may be the result of extreme simplicity. Her gown of dull black silk, lightly touched with silver, was as plain and straight as a gown well may be, the only suggestion of trimming about it being its band of sable at the bottom. And, with inconsistency but extreme chic, she carried with her a muff of sable when she went to promenade between the acts.

Can it be that the corsage of real flowers is coming back into vogue? It has been so long since one has seen flowers worn in the evening that it is somewhat with a shock of surprise that one observes them. Several times of late they have been worn at the opera. One very smart occupant of a box wore a corsage bouquet of orchids with a gown of faded blue faille the other night, and the effect was charming. An attractive woman, having her coffee one evening in the lounge at the Ritz, wore the gown all of white crystal cloth sketched at the bottom of page 38, in the middle; the only touch of colour about it was supplied by her bouquet of fresh violets and orchids. This gown had a most interesting short train of white tulle which began at the corsage and was entirely bordered with shimmering crystals.

### THE REIGN OF THE CHIFFON SCARF

The scarf of chiffon has been in a measure superseding the tulle scarf of late. Mrs. Arthur Iselin, who was dining at the Ritz that same evening, sponsored with her frock of American beauty taffeta a scarf of chiffon in exactly the same shade, and another smart woman, who was gowned in pale pink and apricot satin, wore an apricot coloured scarf of chiffon bordered with ostrich feathers in the very same tone. The latter is sketched at the left on the bottom of page 38. The chiffon scarf is extremely becoming to a tall slender woman, as it falls in long lines that are very graceful; and while it lacks the crispness of tulle and in a measure its cloudlike quality, it has a lissom grace all its own.

## THE WHY of WHEATLESS WEDNESDAY

(Continued from page 51)

mixing with the yolks of ten eggs. The whites of those same eggs, beaten very stiff, and a little lemon or vanilla flavouring are added, and the result is folded gently in half a pound of potato flour. This mixture should be spread on buttered paper to a thickness of about one quarter of an inch and baked in a hot oven. When it is a delicate brown, it should be filled with jelly and, while still warm, rolled up.

All of the best hotels and restaurants are conserving and substituting. It is in the smaller and less well-known places that we find "wheatless Wednesday" unobserved. The truth is that "food slackers" are only the ignorant or the careless. Really smart people have cut down their wheat consumption to a minimum. Indeed, in many wealthy households no wheat flour is used. Certain rich women are exhausting their vitality with hard war work and at the same time denying themselves the foods which are needed

abroad. One very prominent woman goes without her breakfast daily. For years it has consisted merely of coffee and of toast made of wheat bread, and, as no substitute bread stuff pleases her, she offers her morning meal on the altar of patriotism. Everywhere people of social prominence are not only accepting the war bread, pastry, and puddings, but demanding them. They are acting in the most unselfish and patriotic manner. "It is a small thing to do," they say, "when one thinks of what the men are doing over there."

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In the  
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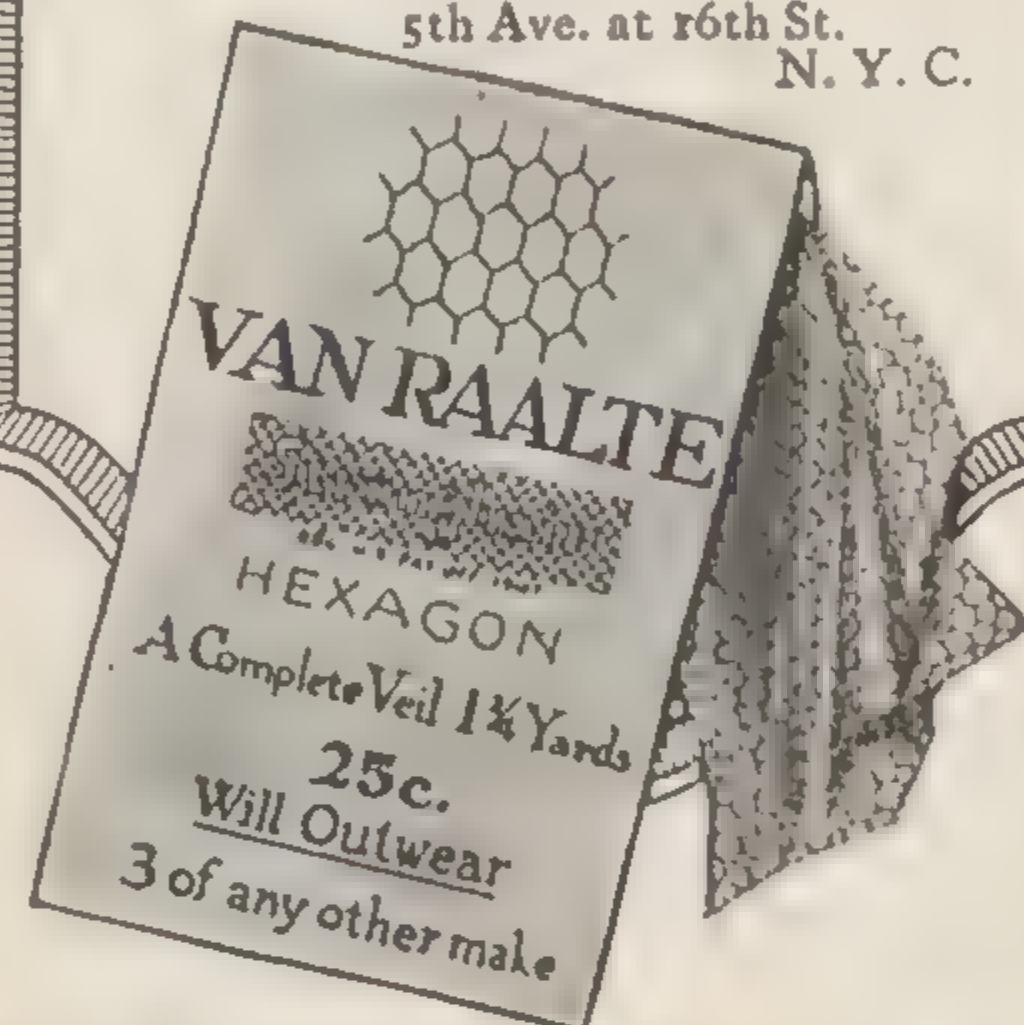
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## S E E N o n t h e S T A G E

(Continued from page 55)

eyes than low comedy. Our taste is nicer than it used to be. For men whose days are numbered,—for men who are quite willing to die gladly, if only they may smile and say, before they die, "Remember Rheims!"—it is necessary to provide a finer theatre than this country, heretofore, has tried to furnish. Great plays should be set forth, at a time when any play which any man may see may be his last. This the public feels; and this feeling has already found response in a manifest accretion in the merit of the current offerings. Beneath the bludgeonings of destiny, our American theatre has risen—in the midst of a season of misfortune—to the making of a manifest attempt to do a little better than its best to satisfy the most punctilious exactions of the public. A "bad season"—from the point of view of commerce—is becoming a "good season"—from the point of view of art.

## "WHY MARRY?"

With his satiric comedy, "Why Marry?," Mr. Jesse Lynch Williams has made an important contribution to American dramatic literature. Under the different title, "And So They Were Married," this play was published three years ago by Charles Scribner's Sons; but, doubtless by reason of the fact that it was written by a noted man of letters and published by a house of the highest standing, the magnates who control our theatre were too busy to find time to read it. The present production is due directly to the insight and enthusiasm of Mr. Roi Cooper Megrue, who persuaded Selwyn and Company to provide the piece with an illustrious and exceedingly expensive cast which includes Estelle Winwood and Nat. C. Goodwin. Mr. Megrue is also responsible for the excellent direction of the comedy, and should be applauded in particular for the delicate lighting.

In "Why Marry?," the merits and demerits of marriage as a social institution are discussed from every imaginable point of view. The author has no thesis to expound, unless it be a general suggestion that, though marriage bears a load of scarlet sins upon its back, it is at least more easily endurable than any substitute that has been offered for defining the essential unit of society. Each of the contrasted characters is provided with a theory that he or she is prepared to defend and fight for; but it should be registered to the author's credit that he permits his characters to express and illustrate their several opinions without obtruding any comment of his own.

The piece, of course, invites and challenges comparison with "Getting Married" and with "Misalliance." The present critic does not hesitate to state that Mr. Williams's comedy is superior to either of these compositions by the celebrated Mr. Shaw. From the technical point of view, the superiority of the American fabric is so manifest that it requires no discussion. Mr. Williams tells an interesting story; this story is practicable for the stage; it is coherently constructed; it shows what Aristotle called "a beginning, a middle, and an end"; and it rises to a climax when a climax is expected and desired by the audience. These merits—culled from any A—B—C of dramaturgy—are mentioned merely because, in the recent comedies of Mr. Shaw, they have been more honoured in the breach than in the observance.

A more important point is that Mr. Williams—by virtue, possibly, of his experience as a novelist—has created real and living characters; whereas Mr. Shaw—in the compositions under question—has created merely talking dolls. It is difficult to go out to dinner without sitting down beside one of the people that Mr. Williams has imagined; but none of

us will ever actually meet the brilliant super-puppets invented by the arch-ventriloquist of the contemporary theatre.

The dialogue of Mr. Williams is nearly as witty as the dialogue of Mr. Shaw; and it is much more humorous and human. To quote the definite phraseology that has been bequeathed to us by the French,—the Irish satirist is more inclined to *mots d'esprit* and the American is more inclined to *mots de caractère*. There is an undercurrent of emotion and of friendly sympathy for human nature in this comedy by Mr. Williams that is lacking in all but the very foremost plays of Mr. Shaw.

The commercial success of such a composition as "Why Marry?," in the midst of a most disastrous season, offers a good omen for our American theatre. For the present commentator, it has been a pleasant experience to peek in, night after night, at the Astor Theatre, and watch a large audience, composed of ladies and gentlemen, laugh delightedly at lines which contained not a single word of slang nor suggested a single intimation of vulgarity.

## "LORD AND LADY ALGY"

Theatre-going, in New York, is not a dressy function; but, every now and then, it seems worth while to don a tail coat and a top hat for the privilege of properly attending the performance of some comedy of manners. Such an occasion is offered by Mr. William Faversham's revival of "Lord and Lady Algy," by R. C. Carton.

Mr. Carton wrote this comedy a score of years ago. At that time, his method was old-fashioned; and, precisely for this reason, the piece is nearly as entertaining now as it was when it was written. At a time when Pinero and Jones were initiating the modern British drama of contemporary life, Mr. Carton preferred to walk punctiliously in the footsteps of Sheridan and Congreve. "Lord and Lady Algy," in its underlying pattern, is nothing but a replica of "The School for Scandal." The Marquis of Quarumby is a second Joseph Surface, and Lord Algernon Chetland is nothing but another Charles. Sir Peter and Lady Teazle are paralleled, more closely still, by Brabazon Tudway and his wife. Lady Algy is, of course, a newer figure; but it is easy to see that her features were suggested by the character of Georgiana Tidman in Pinero's early farce entitled "Dandy Dick."

R. C. Carton lacked originality; but he was dowered with a facile and a fluent pen and gifted with a pretty wit. He was, of course, an honest craftsman and knew his business of making plays; but, instead of writing—like Pinero—for the future, he preferred—like Charles Lamb—to write for antiquity. The incomparable Brinsley was ever in his eye. In consequence, his plays seem now to sound an echo of the eighteenth century, instead of bringing vividly to mind the period when they were written. "Lord and Lady Algy" is almost an "old comedy"—in the sense in which the phrase is used in speaking of "She Stoops to Conquer." It is almost—but not quite. In consequence, it seems—quite curiously—out of date. But its sentiment is sound, its wit is clever, and it has not lost by any means its potentiality for entertainment.

For the present revival, Mr. Faversham has assembled an "all-star cast" that is headed by Maxine Elliott, Irene Fenwick, and Maclyn Arbuckle. The performance is excellent and the stage-direction is exemplary.

## "GENERAL POST"

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(Continued on page 114)



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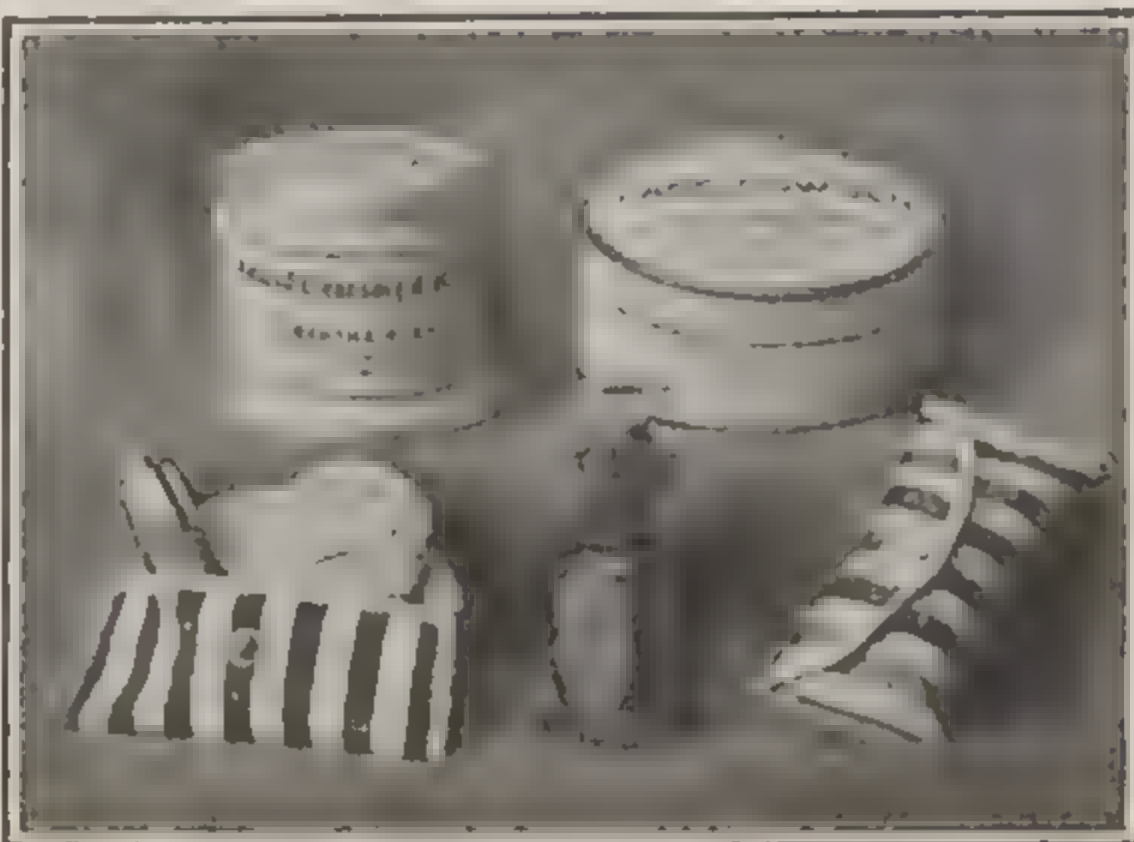
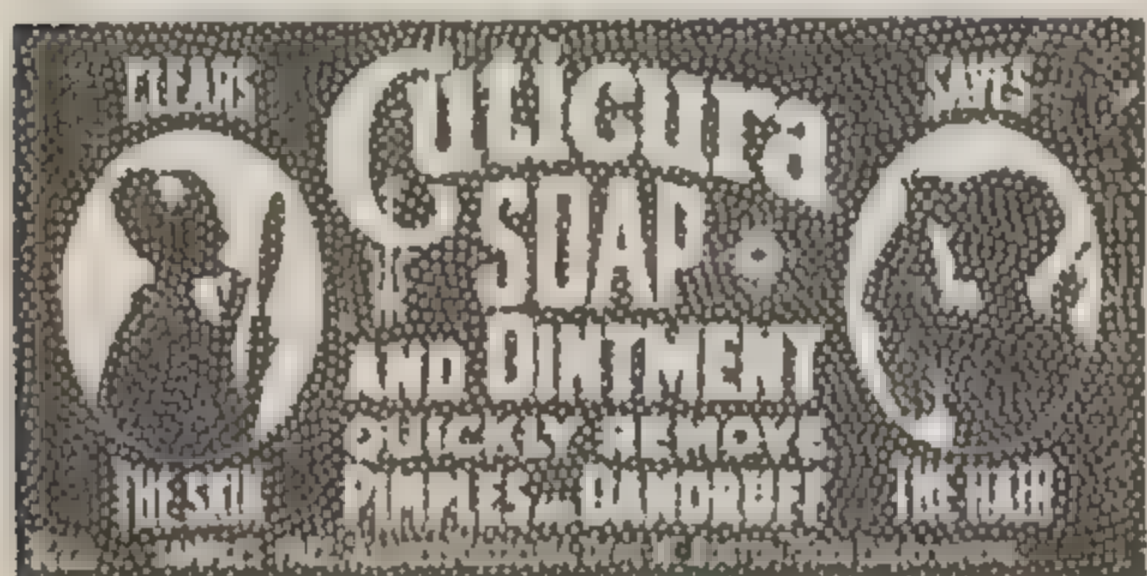
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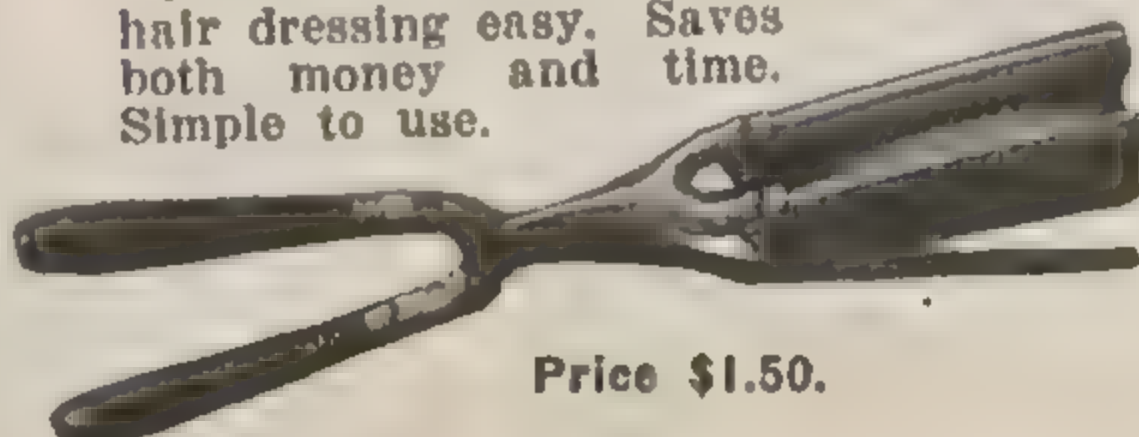
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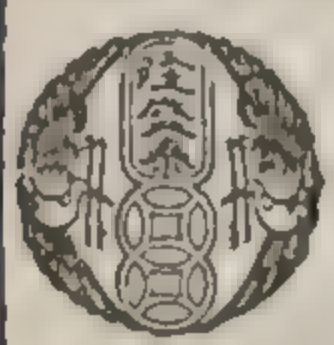
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## SEEN on the STAGE

(Continued from page 112)

edy called "Billeted," which will be reviewed, with due attention, in the next number of this magazine, is afforded by another piece, imported overseas, which is entitled "General Post." This play, by J. E. Harold Terry, is exceedingly unskilful, and almost constantly annoying because of its repeated failures to accept the opportunities obtruded by its subject-matter.

The theme of Mr. Terry's comedy is identical with that of "The Admirable Crichton," by Sir James Matthew Barrie; and nothing more could possibly be said in praise of its material. In the first act—which is dated 1911—Sir Dennys Broughton, Baronet, looks down upon his tailor, a clever fellow of the name of Smith. In the second act—which is dated 1915—Sir Dennys is a private, his son and heir is a lieutenant, and the erstwhile tailor, Smith, is a colonel. And in the last act—which is dated 19—?—Smith is a general, a recipient of the V. C., and a national hero who is slated for immediate elevation to the peerage. Of course, Sir Dennys has a daughter who, in the first act, wants to marry Smith but is afraid to do so, and, in the last act, still wants to marry Smith but is now afraid that he may no longer be willing to accept her.

An entertaining comedy might easily have been developed from this very promising project; but Mr. Terry has missed his opportunities at nearly every point. His play is badly built. It is too commentative, too conversational, and—in consequence—too dull.

### LE VIEUX COLOMBIER

The third bill offered by M. Copeau at *Le Théâtre du Vieux Colombier* was made memorable by a lovely rendering of "Barberine," a three-act comedy by Alfred de Musset. This comedy narrates, in a mediaeval manner, a tale that might have been imagined by Boccaccio; and the telling is embroidered deftly with the fancy and the wit of one of the nimblest and neatest minds that have been revealed within the latest cycle of a century.

Alfred de Musset is perhaps the only author, in the entire history of the drama, whose reputation as a dramatist has been increased appreciably since his death. In his own time, his plays were regarded as unsuited to the theatre; but he continued to compose his delicate and dainty comedies, for a stage that—according to the verdict of his own contemporaries—was unfortunately non-existent. This rare poet passed away in 1857. On the fiftieth anniversary of his death, it is pleasant for a journalistic commentator to record a verdict that "Barberine" is a good play, according to its kind, and is thoroughly worth seeing, as presented by M. Copeau.

### THE NEIGHBORHOOD PLAYHOUSE

The status of Robert Browning as a dramatist is more difficult to judge. Browning was a greater poet than Alfred de Musset; and nobody denies that Browning's talent was more dramatic in its tenor. Yet this memorable English poet failed miserably in the theatre; and the adverse verdict of his own contemporaries has not been altered by posterity.

"Pippa Passes"—for example—is a noble work of literature; but it is an utterly impracticable play. This opinion was merely emphasized by the excellent performance that was recently

projected at the Neighborhood Playhouse, as a memorial to Sarah Cowell Le Moyne. This production was, in most respects, superior to that which had been set before the public by Mrs. Le Moyne herself, a dozen years before; and yet the effort still invited that avalanche of adjectives, originally launched by Shakespeare,—“weary, stale, flat, and unprofitable.” “Pippa Passes” is a noble thing to read, but a sorry thing to see; and there is no valid reason why it should be acted in a theatre.

### "YES OR NO"

The vogue of the so-called “trick-play” has been superseded by a sudden turning-over of the calendar; yet “Yes or No,” by Arthur Goodrich, deserves a special note of commendation because of its unprecedented cleverness. This is the first play that has emanated from the pen of an author known already to the reading public as a popular novelist; and the surprising fact must be commemorated that it is notable mainly for its dramaturgic ingenuity. Mr. Goodrich—in his first play—has toyed with that technique of the drama that many of his elders have striven, for a quarter of a century, to master.

In “Yes or No,” two tales are simultaneously told. One of these stories is set in a high-life apartment and the other is set in a low-life tenement. The stage is equally partitioned to suit the exigencies of both stories; and one sector or the other is emphasized by lights which focus attention on whatever incident, in either of the two contrasted narratives, is most insistent at the moment. The telling of both tales is parenthesized within a frame-work established by a prologue and an epilogue.

This unprecedented pattern was, of course, extremely difficult; but Mr. Goodrich succeeded in perfecting it with quite surprising ingenuity. The main trouble with his play was the high-life story was much less real and true than the low-life story. In fact, the critic felt tempted, now and then, to remind the author of that sudden line of Hamlet's,—“O, throw away the worser part of it!”

### "THE NAUGHTY WIFE"

Less uproarious, but finer and more delicately titillating, than most farces conceived according to the Palais Royal pattern, was an entertainment called “The Naughty Wife,” or “Losing Eloise,” which was written by Fred Jackson. This piece was genuinely witty, in conception, in pattern, and in dialogue.

A husband, who came home to discover that his wife was on the very point of eloping with another man, agreed summarily to help the errant couple, provided that they should accept certain simple conditions that he desired to impose. The chief of these conditions was that they should spend their honeymoon at his own bungalow on Long Island. After securing an acceptance of this unexpected stipulation, the husband motors down to the bungalow upon his own account and arrives in time to prepare a meal for his wife and her *inamorata*. He remains, of course, to act as chaperon through the early days of the elopement. In the logical pursuance of this pattern, the naughty wife is soon persuaded to discard her lover and to return to the waiting arms of her more reliable husband. This pleasant play was written rather wittily by Mr. Jackson, and was admirably acted by a company assembled and rehearsed by Edgar Selwyn.

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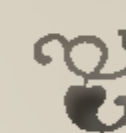


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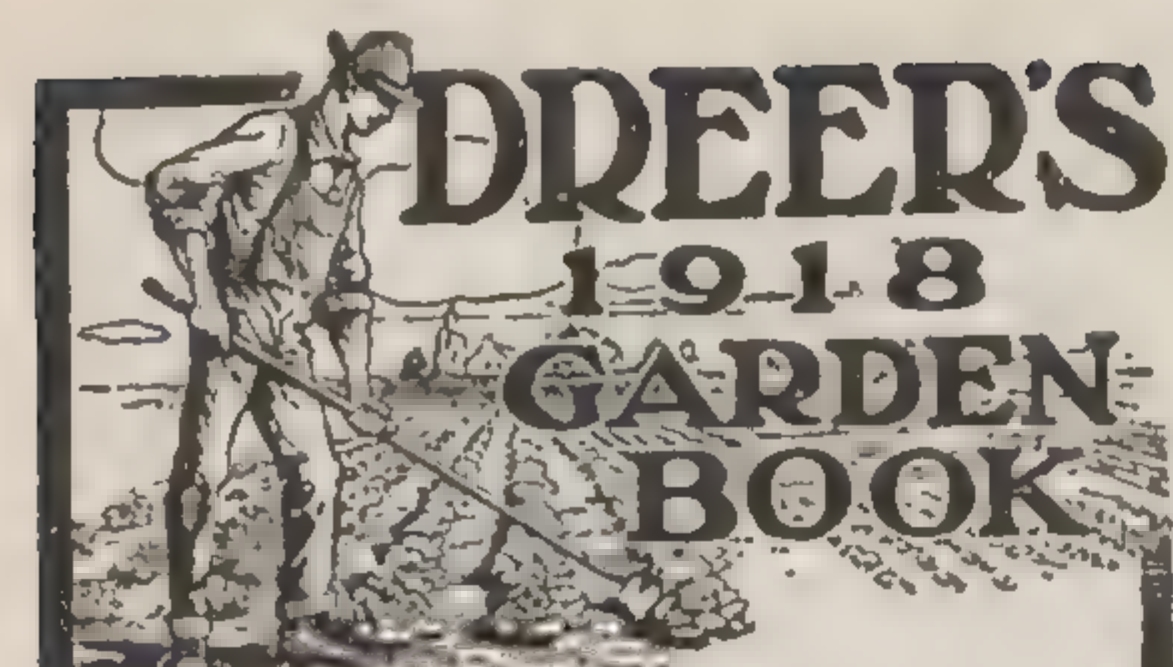
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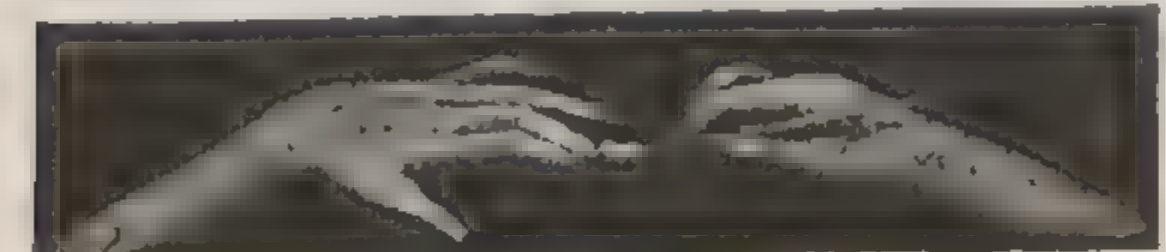
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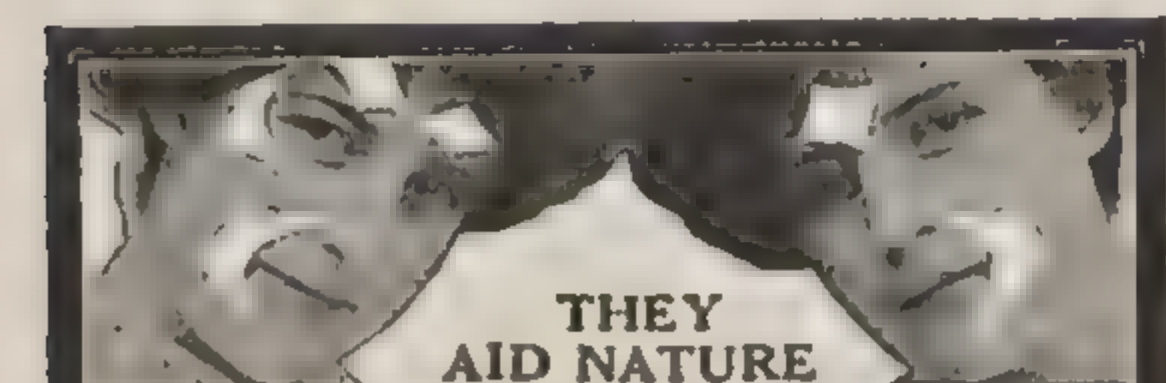


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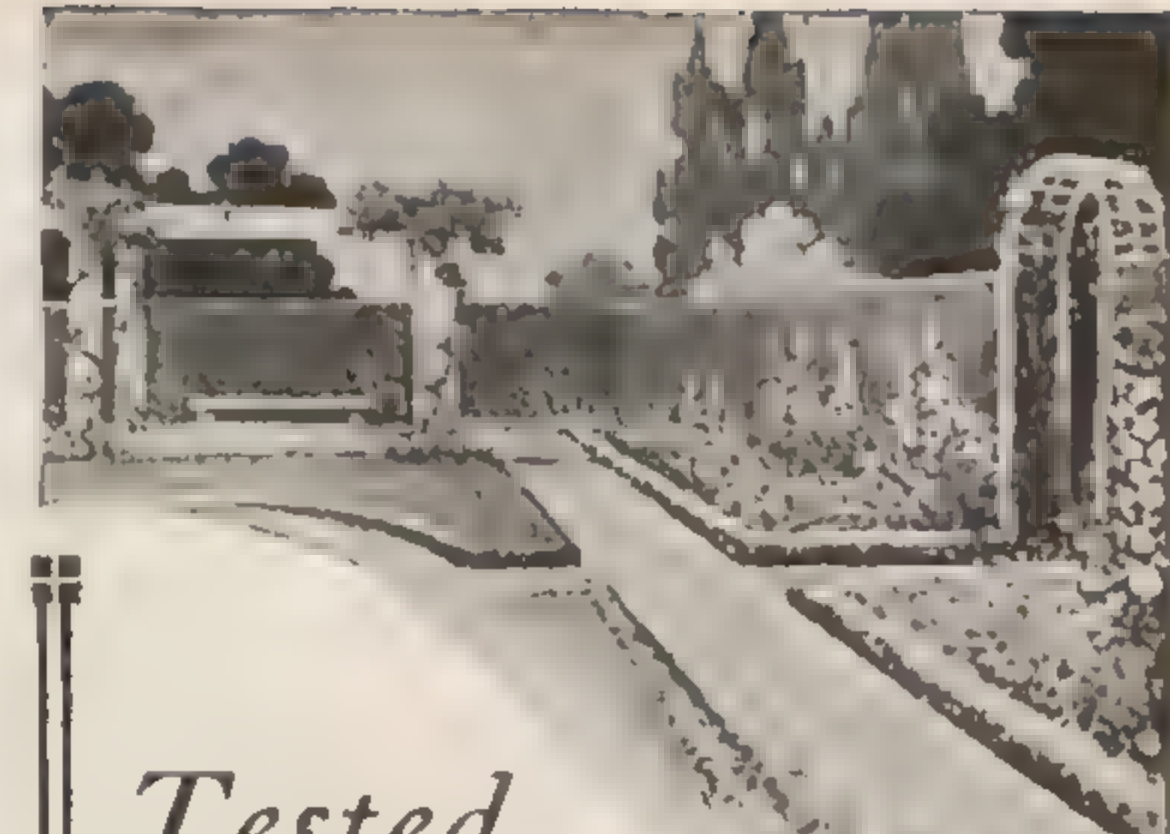
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From an original oil painting by Balfour Ker

# SAVE *the* SEVENTH BABY!

**O**NE out of every seven babies born in this country dies before it is a year old.

The seventh baby dies whether it be the child of rich or poor. It is not necessarily the slum baby, but the cuddlesome healthy babies aired in the park by white capped nurses; lively dancing babies tumbling on the small town lawn; country babies under the widest and freshest of country skies. **One out of every seven is doomed to die this year.**

Fifty per cent of these deaths are from preventable causes. More than one hundred thousand babies are wantonly sacrificed each year.

Who or what killed them? If their deaths were preventable, who was criminally negligent? What could be done about it?

The more The Delineator asked itself these questions and realized what this awful human waste means to America, the greater grew its conviction that it was somebody's business to **do** something. We have made it our business. The Delineator has arrayed itself to fight ignorance in relation to babyhood all over the United States, and the battle is on for the life of the Seventh Baby. Never has the need of victory been so great. **Peace is hard on little babies. War is many times harder.**

Forty per cent of our American babies are born under the care of midwives—most of them filthy in their habits and ignorant and superstitious in their practices. Through ignorant midwifery 15,000 of our mothers die each year from avoidable accidents of childbirth. Who is she—this midwife? What does she do to the Seventh Baby? How many births does she attend in your community? The Delineator knows these things and is publishing them.

We know that pneumonia and other preventable diseases kill thousands of babies every year. We know that heat and flies and dirt and ignorance are responsible for much of the ghastly wreckage of babyhood. That less than one-third of American cities have decent standards of purity for milk.

In certain American cities the death rate of babies is **ten times higher** than in others. Is **your** community a fit place for a baby to live? Are you sure? Your baby may be swathed in fine linen, but its safety is measured by the health of the poor waif clothed in rags. The safety of the children of both rich and poor is measured by the condition of health of the whole community.

The Delineator is determining what communities in this country give babies a fair chance. If your community does not, we are going to fight **with your help** to make it wholesome.

We are receiving active coöperation from the foremost sanitarians in the country and from local and national health organizations. Tens of thousands of dollars is being spent in working with men and women throughout the nation to make their communities safe for the babies.

How great our success in fighting for the life of the Seventh Baby depends on you individually—you and your community. We want your interest—your active interest and coöperation. We want you to follow this campaign, to which pages are devoted in each issue of The Delineator. We want you to become a part of this movement. You owe it to your children, your community and your country.

**Never before has America needed that Seventh Baby so much as now. Have we your support?**

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